

The copyright of this thesis vests in the author. No quotation from it or information derived from it is to be published without full acknowledgement of the source. The thesis is to be used for private study or non-commercial research purposes only.

Published by the University of Cape Town (UCT) in terms of the non-exclusive license granted to UCT by the author.

**The structures, playing techniques and teaching methods
of four community brass bands
in the Cape Peninsula**

by
Kirstie Eriksen

A dissertation presented to the Faculty of Humanities
South African College of Music
University of Cape Town

In fulfilment of the requirements for the degree of
Master in Music

Supervisor:
Associate Professor Anri Herbst

Co-supervisor:
Dr Sylvia Bruinders

May 2012

Declaration

I declare that this work has not been submitted previously as a whole, or in part, for the award of any degree. It is my own work. Each significant contribution to, and quotation in this dissertation from the work, or works, of other people has been attributed, and has been cited and referenced.

Signed by candidate

Signed: _____

on the 25th day of May 2012

University of Cape Town

Abstract

This study investigates the structure, playing techniques and teaching methods of four community brass bands in the Cape Peninsula. The objectives of this study are to investigate the teaching methods embedded in the oral transmission of music knowledge, the musicians' playing technique, the cultural and social benefits of music in the communities of the four bands, as well as to look at the advantages and disadvantages of aural and oral modes of transmission of knowledge in teaching.

The roots of selected brass bands in this study can be traced back to the genres that have emerged from slavery. The Christmas bands, *Klopse* bands and *Nagtroepe* were the first to develop. Since then, the brass bands were initiated in an attempt to give the youth an alternative to the life of drugs and gangsterism on the Cape Flats.

The data for this case study were collected through qualitative and quantitative research, using questionnaires, interviews and personal observations. The selected bands are from communities who live on the Cape Flats in the Cape Peninsula.

The study gives a brief historical background of indigenous music activities in the Cape since colonialism. This is followed by profiles of each of the four bands in the case study. The findings related to the communication of knowledge are discussed within Huib Schippers' Twelve continuum transmission framework.

Findings indicated that the main mode of transmission of knowledge is by aural means. The purpose of the bands is to provide a place of safety for the youth. The bands also provide a means of upliftment to the rest of the community and they generally are continuing the tradition of a genre of indigenous music.

Acknowledgements

This study is the result of the hard work and dedication of my supervisor, Associate Professor Dr Anri Herbst and my co-supervisor Dr Sylvia Bruinders. I would like to thank them both for the long hours of tedious reading and their patience while this study was in progress. Special thanks must go to Hester Honey who meticulously edited my dissertation in the last few weeks, I am very grateful for her input.

I would also like to thank the leaders, committees and musicians of the Bridgetown Brass Band, the Hout Bay Two Oceans Brass Band, Omega Brass Ensemble and Sunrise Brass Band for allowing me to sit in on many of their rehearsals, and for taking time to fill in questionnaires. Thanks must also go to those who spent time talking to me about various genres of music in the Cape Peninsula.

Lastly, I would like to thank everyone in my family for their patience and unending support.

Table of contents

Declaration	ii
Abstract	iii
Acknowledgements	iv
Table of contents	v
List of appendices	viii
List of figures	viii
List of tables	viii
1. Purpose and research methodology	
1.1 Introduction: <i>Vignette</i>	1
1.2 Brief explanation of terminology	2
1.3 Brief general history of the people in the Cape Peninsula since colonialism	3
1.4 Statement of the research problem	6
1.5 The purpose of the study	9
1.6 Demarcation of research field	9
1.7 Ethical considerations	10
1.8 Methodology, data collection and analysis	11
1.9 Theoretical framework	12
1.10 Outline of chapters	12
2. The early development of music in the Cape Peninsula since colonialism	
2.1 Introduction	14
2.2 Musical developments	14
2.3 Carnival and the function of the bands	16
2.4 Carnival participants	18
2.5 Costumes	19
2.6 Competitions	19
2.7 Recent developments	20

3.	Profiles and socio-cultural background of selected bands	
3.1	Introduction.....	21
3.2	Profile and social function of each band.....	22
3.2.1	Bridgetown Brass Band	22
3.2.2	Hout Bay Two Oceans Brass Band	24
3.2.3	Omega Brass Ensemble.....	25
3.2.4	Sunrise Brass Band	26
3.3	Profiles of the band members	28
3.3.1	Instruments	30
3.3.2	Musical background.....	31
3.3.2a	Reasons for starting to play an instrument	32
3.3.2b	Sound ideals	34
3.4	The social aspect of peer pressure	35
3.5	Conclusion.....	37
4.	Discussion of findings within the context of Schipper's theoretical framework	
4.1	Introduction.....	39
4.2	Theoretical framework.....	39
4.3	A music culture in flux	41
4.4	Learning environments and processes	42
4.4.1	Rehearsals and ways of transmitting knowledge	42
4.4.2	Memory	46
4.5	Repertoire and performance-related musical elements	49
4.6	Recontextualisation of instrumentation and technical aspects related to the performance of brass instruments	52
4.7	Inter- and intrapersonal communication in society	72
4.8	Conclusion.....	75

5.	Summary, conclusions and recommendations	
5.1	Summary	76
5.2	Findings and conclusions	77
5.3	Recommendations for further research	79
	References	80
	Appendices	87

University of Cape Town

List of appendices

Appendix A	Application for ethics clearance	88
Appendix B	Questionnaire questions and tabulated responses	94

List of figures

Figure 1.1	Map of Cape Flats <Map of Cape Peninsula>	10
Figure 4.1	Schipper's Twelve continuum transmission framework	40
Figure 4.2	British Brass Band seating arrangements.....	53
Figure 4.3	Bridgetown Brass Band rehearsal seating plan	55
Figure 4.4	Hout Bay Brass Band rehearsal seating plan	56
Figure 4.5	Omega Brass Band rehearsal seating plan	57
Figure 4.6	Sunrise Brass Band rehearsal seating plan	58
Figure 4.7	Trumpet range	67
Figure 4.8	Trombone range	67
Figure 4.9	Alto saxophone range	67
Figure 4.10	Case study brass bands' trumpet range	68
Figure 4.11	Case study brass bands' trombone range	68
Figure 4.12	Case study brass bands' alto saxophone range	68
Figure 4.13	Beginner trumpet range	69
Figure 4.14	Trumpet players' high A	69

List of plates

Plate 3.1	One of the senior band members playing proudly in the band with his grandchildren	29
Plate 3.2	One of the young Bridgetown trumpeters playing a pocket trumpet	30
Plate 3.3	Committee members of the Bridgetown Brass Band enjoying a rehearsal	33
Plate 4.1	Compensated embouchure.....	61
Plate 4.2	Lips are pulled up and the lip is made thinner	62
Plate 4.3	A loose embouchure	63
Plate 4.4	Cheeks blown out to their extreme	64
Plate 4.5	Air is forced into the top lip, to create an air pocket	65
Plate 4.6	Trumpets held at a low angle	66

List of tables

Table 3.1	Breakdown of the age groups prominent in the bands	30
Table 3.2	Influence of the bands on the lives of the band members	37

Chapter One

Purpose and research methodology

1.1 Introduction: *Vignette*

I remember that, when I was in Substandard B (6 or 7 years old),¹ in 1990, I was attending a Model C school in Pinelands, which is situated within the Cape Peninsula. We were separated from Athlone and the rest of the Cape flats² by the cooling towers and the N2, the national road. Towards the end of the year, the teacher rang the little bell on her desk and we all gathered together on the carpet.³ She sat in front of us, on her little chair, with a very serious look on her face.

She told us that important things had been happening in our country's government and that some special people would join us in our Standard 1 class in the following year. She insisted that they were no different from us; they just had another skin colour, but were just like us in every other way. She said that three 'coloured' girls and a black girl would be joining our class.

I was excited; I could not wait to see someone that had skin that was colourful. My skin was plain, only having one colour. Needless to say, I was disappointed the next year when I found out that the new girls were not multicoloured, rainbow-skinned people as I had imagined. They were the same as the people I walked past on the streets and in shops, so what was all the fuss about? Just as I had family from different countries,⁴ so did they; the only apparent difference was that my family all had the same pale skin pigmentation,

¹ Since the first South African democratic elections in 1994, the National Educational System has undergone major changes which included philosophical, conceptual and terminological aspects. Substandard B is now known as Grade 2.

² The Cape Flats is the flat area that lies between the Table Mountain and Hottentot's Holland mountain ranges on either side of the Cape Peninsula. It is a flat, sandy expanse of land where many people who lost their homes during the apartheid era were sent to live. This area houses the poorer families of colour in Cape Town.

³ This significance of sitting on the carpet in South African schools is that it represents a symbolic separation from the learning that occurs at desks and at tables. When you sat on the carpet, the atmosphere was more informal. It happens at the front of the class, away from the desks; the teacher sits on a small chair, usually one that would be used by a junior learner. Formal teaching requires sitting in desks when the teacher is there to ensure that your work is done and that you pass your tests. The work done on the carpet is more personal and takes place within a much more caring environment. Learners find it easier to open up and share when they are sitting on the carpet; both life skills and lessons are best taught on the carpet.

⁴ My family is South African, but past generations came from Scotland and Norway. The family has now spread to Australia, England, the United States of America and Canada.

whereas their families came from countries where the skin colour was not the same; it was darker.

* * *

I was introduced to the notion of different ethnic groups at this young age and that, in time, led to an interest in the music activities that 'Coloured' people are involved in, namely, carnival, Christmas bands, church organisations, *Nagtroepe*, Malay choirs and brass bands.⁵ I have always loved brass music and have listened to and played music in the Western classical style, but I did not know much about other brass genres in Cape Town. As a child I hoped that I could one day follow in my great grandfather's footsteps and play in a brass band like he did. This wish was granted, and with it came the curiosity and love for brass bands from other Cape Town cultures, which has resulted in the focus of this study being on the specific kind of brass band that originated from communities in the Cape Peninsula. The role that these brass bands play in the Cape Town musical community specifically, and in the community in general, is not known to many cultural outsiders, or to tourists, as they are often overshadowed by the minstrel bands. The brass bands that I investigated in this study developed from the minstrel bands because of a need for creating a safe, drug free environment in which the old minstrel traditions could be spread to the youth in a constructive environment, aiming to boost the young musicians' morale and self-worth and providing an avenue for keeping them off the streets. Gangsterism and drugs are rife in Cape Town communities and many youth are drawn into these activities because of low self-esteem, so that being part of a gang provides comfort and a feeling of belonging. The brass bands aim to provide an alternative to this lifestyle; instead of belonging to a gang they belong to a musical family.

1.2 Brief explanation of terminology

During the apartheid years, laws that were written enforced separation of races. This, for example, meant that there were whites-only buses. Mitch Adams, an interviewee, recalled an event remembered from his childhood when a pregnant coloured lady was mistaken for a white lady while waiting at a bus stop (2007):

⁵ For the census conducted in 1946, Coloureds were grouped together with Cape Malay people. According to Bloom, the Coloured community at the time was mostly Christian and spoke Afrikaans (1967:145). The next census, conducted in 1951, listed the Coloured people as a group on its own (Scott 1955:155). The Population Registration Act of 1950, according to the South African Constitution, identifies a coloured person as a person classified as a member of the Cape Coloured, Malay or Griqua group or the group Other Coloureds <Polity 2001>. In the 2001 census, the term 'Coloured' was used to describe this population group. Recently published books (Mountain 2004; Van der Ross 2005) use the term 'Cape Coloured'. In the 2011 census, the race options included Coloured, African, Asian and White <Census 2011>.

she's as light as you are and she's got the same colour eyes as you have [blue] and then she said 'here is the bus coming up for the non whites' and this bus just drove past her, so she was stranded and was standing there for a long time.

As a result of this separation, areas became race specific. The bands investigated as the focus of this study come from areas in which Coloured communities have developed over the years following Apartheid legislation, and therefore their members are Coloured. When driving through areas formerly known as Coloured areas (also known as the Cape Flats), such as Athlone, over weekends, one hears many bands practising and playing.

The terms used to describe this creole culture are controversial, and are continuously under debate by academics (Bruinders 2012) and politicians. Historically, the musicians who took part in the carnival were referred to as *Coons*. As Martin (1997:42) explains, this was a description of their appearance, as their faces were painted with markings similar to that of the racoon. The term *Coon* has, however, 'become loaded with racist overtones' (Mountain 2004:119) and is therefore no longer used. This abandonment of the term occurred partly in deference to the United States where the term is loaded with racist overtones. Mountain (2004:119) refers to a statement by a Cape Town minstrel composer and coach of a prominent troupe whose views were shared by most other troupe members and captains:

The Americans come and they don't want us to use the word Coon because it's derogatory for the people. Here Coon is not derogatory in our sense. For us the minute you talk Coon, he sees New Year's Day, he sees satin and the eyes and mouth with circles in white, the rest of the face in black, like the American minstrels.

In my study, when discussing the work of academics, I use the terms that they have used for the sake of retaining historical accuracy. The creole culture that came into existence through relations between Europeans, slaves and people indigenous to the Cape has been given many labels over the years. Many of these terms have been offensive and have been frowned upon by those in the communities concerned. I am referring to the musicians in this creole culture as 'band members' to avoid unnecessary discrimination, as race does not play a role in the outcome of this study.

In the section that follows, I briefly discuss the history of the Cape Peninsula to provide a glimpse of the diverse backgrounds from which the Cape brass bands investigated in this study have emerged.

1.3 Brief general history of the people in the Cape Peninsula since colonialism

It is generally accepted that the first encounter with white colonialists at the Cape was with the Dutch led by Jan van Riebeeck (Subrahmanyam 1997:3). Not many people are aware of the fact that he was not the first European historical figure to set foot on South African

beaches and meet the indigenous people. Prior to his arrival, Portuguese-born Bartholomeu Dias rounded the Cape Peninsula in 1488 (Mountain 2003:47). After being at sea for months, Dias and his men came across a fresh-water spring on the Mossel Bay beach, from which they replenished their depleted supplies. Their meeting with the indigenous people in this first recorded encounter turned out to be hostile (Axelson 1973:111; Smith 1993:11).

The next European arrived at the Cape almost a decade later in 1497. Following the sea explorer Dias, Vasco da Gama anchored at Mossel Bay, previously known as São Bras (Mountain 2003:47). This time the meeting with the locals was more peaceful. Other records show that the Cape was accidentally 'rediscovered' in 1503 when an explorer by the name of Antonio de Saldanha miscalculated his journey (Bickford-Smith & Van Heyningen 1994:10–11).

After the second arrival, of Jan van Riebeeck and the Dutch East India Company, in 1652 (Desai 1983:7; Martin 1999:50; May & Mears 2006), the sounds, smells and colours of the Cape Peninsula would never be the same again. The Dutch East India Company used Cape Town as a stopping point on their journeys between Asia and Holland (Hall 1993:178; Adams 1996:17). They used this opportunity to trade some of their belongings with the locals for meat and fresh water (Guelke 1988:456). The items that were transported by the ships over the years included textiles, tea, coffee and spices (Wright 1950:229; Hinton 1959:140; Boxer 1963:178; Chaudhuri 1963:670). The sounds came from the different accents and music that came with the slaves: '[a]s early as 1676, the Dutch governor had an orchestra of slaves' (Coplan 1998:761).

Van Riebeeck, who had been at the Cape briefly in 1648, brought with him the ingredients of a culture that would take root in the heart of Cape Town when he returned to the Cape in 1652 (Shell 1994:415). Not only was slavery introduced then, but there was also a wave of European and Asian influences; both factors led to the creation of a new population as a prominent part of the Cape Peninsula's history.

The colonisers brought not only guns (for the hardened flesh) and bibles (for the soul), but the trappings of an entire culture. (Ballantine 1989:306)

A journey to Cape Town could take the sailors up to three months at a time and they, on arrival, were desperate for meat and fresh water, therefore a trade relationship with the indigenous people was important. The Europeans supplied the locals with materials such as brass, copper and iron, which they could use for improving their hunting weapons and jewellery, in exchange for food. This liaison lasted for 165 years, even though both sides remained very suspicious of each other.

The Dutch⁶ planned and controlled sea trade routes that ventured to the East and, after recommendations from previous explorers, they decided to build a station at the Cape (Elphick 1985:88) and use Table Bay as a refreshment stop (Bickford-Smith & Van Heyningen 1994:11). The Europeans had no intent of making Cape Town their permanent residence. The aim of the Europeans at the Cape was to set up a refreshment station where sailors could stock up, recuperate and move on, the emphasis being on the latter (Van der Ross 2005:20; Dooling 2007:18). Dooling adds that the Dutch were restrained from building a settlement,⁷ after which Van Riebeeck applied for permission to enslave people from the Far East. After an initial refusal, he was finally granted permission to import of slaves in 1654 (Mountain 2004:21).

Slavery played a role in the creation of the new culture. Scholars do not agree on the exact date on which the first slave arrived at the Cape of Good Hope.⁸ According to Martin (1999:50) and Van der Ross (2005:31), Abraham van Batavia was the first slave who reached Table Bay in 1653. Van Warmelo (1979:245) states that slaves arrived in 1652, while I. D. du Plessis (1944:3) wrote that a ship with a cargo of 'slaves and political exiles' took berth in Cape Town port in 1667. It was these 'slaves [who] formed the original core of the coloured people of South Africa' (Martin 1998:525).

Many of the slaves that were destined for the Cape died at sea.⁹ According to Mountain, the slaves outnumbered the free citizens and he estimates that approximately 63 000 slaves arrived in Table Bay (2003:21). Even though the records of the slave arrivals are uncertain, we know that the racial diversity amongst the slaves was vast, with slaves coming mostly from Angola, Batavia, Ceylon (Sri-Lanka), Gambia, India, Madagascar, Mozambique, Nigeria and other places along the spice route (Malherbe & Worden 1986:18).

⁶ The Dutch East India Company was 'the world's most successful merchant corporation at the time' (Dooling 2007:17).

⁷ 'It is clear from the writings and journal entries [...] [that] Jan van Riebeeck had strict instructions to establish a refreshment station only and to run the company's business, which included trading with the indigenous peoples who grazed and watered their herds on the slopes of Table Mountain.' (Warren-Brown & Fakier 2005:14)

⁸ Known today as Cape Town.

⁹ A ship called the *Roode Vos* sailed through the waters near Mauritius and Antongil Bay that year (1654), but returned empty. Four years later, a slave ship called the *Amersfoort* arrived with a cargo of slaves which the Portuguese had captured. From then on slave ships docked in Cape Town approximately every two weeks (Van der Ross 2005:21).

A slave is defined as 'a person who is owned by another person and is forced to work for them' (Hornby 2005:1381). With 'social death[s]' as the outcome¹⁰ (Martin 1999:51), diverse cultures and peoples from Java, Arabia, India, Ceylon, China, Europe and parts of Africa were forced to work together as slaves (Du Plessis 1944:1; Van Warmelo 1979:245; Martin 1998:525).

Frank Bradlow, in the foreword to Van der Ross's book (2005:vi), states that:

[a]s a result of the slaves having contact with the Khoikhoi at the Cape, and with the settler peoples from Europe, there emerged the people whom we know today as the Cape Coloured people.

On the second of January, the slaves were given the day off. This day became a tradition and has continued until the present day in the form of the *Tweede Nuwe Jaar* and Carnival. Other bands and vocal groups have emerged from this genre, and they and their music are discussed in greater depth in Chapter Two.

1.4 Statement of the research problem

In 1983, Desai recommended that all people in South Africa should be given the chance to enjoy 'Cape Malay' music as this music can 'contribute to the musical knowledge of all concerned' (Desai 1983:215). Desai's recommendation only received official acknowledgement 20 years later in 2003, when the National Curriculum first referred to and thus acknowledged 'indigenous knowledge'¹¹ and music from South Africa. The goal of music education should

affirm [our] own national heritage by creating opportunities for learners to participate in the performance of and research into indigenous musical practices [...]. (Department of Education 2003:9)

The year 2008 saw the introduction of indigenous music into the Grade 12 syllabus. The learning programme guidelines (January 2008) require learners to have a knowledge and understanding of four characteristics of '*moppies* and *ghoema* songs'. Following the introduction of the new Curriculum and Assessment Policy Statement (CAPS) syllabus for 2012, learners are expected to know facts about Afrikaans music, *boeremusiek*, *moppies*

¹⁰ The definition of a slave is as follows; 'a person who is owned by another person and is forced to work for them' (Hornby 2005:1381). This taking away of human rights could be equated with the experience of a 'social death'.

¹¹ According to Kincheloe and Semali 'indigenous knowledge reflects the dynamic way in which the residents of an area have come to understand themselves in relationship to their natural environment and how they organize that folk knowledge of flora and fauna, cultural beliefs, and history to enhance their lives' (1999:3). In the context of the South African National Curriculum the term 'indigenous knowledge' is used to indicate that music that originated in South Africa should also be included in the National Curriculum, realising in an indirect way the Kincheloe and Semali quest for a dynamic relationship between people and their environment.

and *ghoema*. While this introduction is a move in the right direction, the syllabus lacks specific mention of the modes of knowledge transmission of the traditional music of the Cape.

Desai (1983) noted that the way in which music is taught in 'Cape Malay' societies differs from teaching in the Western Classical tradition. The musicians in the minstrel troupes and bands play very confidently and fluently, yet many of them, if not the majority of them, are unable to read Western staff notation. As Lichtenstein observed: [T]hey [the Malay musicians] all play by ear [...] the slaves, particularly the Malays, have (a natural inclination) to music' (1928:33–34). Desai discusses this topic further and quotes Lady Duff Gordon, who travelled extensively and published letters about her travels, to have said in 1862:

I asked him [the slave] if he could read the music, at which he laughed heartily, and said, music comes into the ears, not the eyes. (Desai 1983:23)

Coplan concurs with the above that even though 'Formal instruction was minimal [...] slave musicians displayed a talent for playing by ear' (1998:761).

Much in South Africa has changed in the last 350 years, but the fact that the young musicians in these bands are talented has not changed. It is common knowledge amongst Capetonians that the teaching methods used in some brass bands differ vastly from those used in Western classical music ensembles. Individual focus is predominant in the Western context, whereas group music making is promoted in the Cape brass band context. Brass band players play with confidence and freedom from a very young age.

A search for both 'Cape Malay music' and 'Cape Minstrels' on RILM rendered a number of articles, some more relevant than others (Desai 1983; Davids 1984; Mugglestone 1984; Desai 1995; Martin 2002), but there is very little literature on the music cultures of the Cape Peninsula.

Sylvia Bruinders is one of the few scholars who have made a significant contribution in investigating the creole culture found in Cape Peninsula through the completion of her doctoral degree in 2012 with a thesis entitled 'Parading respectability: an ethnography of the Christmas Bands movement in the Western Cape, South Africa'. Her study on Christmas bands focuses on the following aspects: the respect for the members in their society, how members constitute subjectivity as individuals and as a group, gender-related issues and how the bands have changed since the adoption of the new South African Constitution in 1995. Preliminary findings have been documented in a book chapter (2006) and a journal article (2006/2007).

Other relevant research deals with dentistry, which is related to the feature of missing front teeth, a common occurrence on the Cape Flats that has a direct influence on the musical sound; brass pedagogy (Chandler 2002); embouchure; and the physiology of brass playing (Pheiffer 2007). Pheiffer's dissertation entitled 'Issues in the applied physiology of brass players' provides further insight into the physical aspects of brass playing; issues such as breathing are discussed, for instance. Chandler researched some aspect of the music that originated in Cape Town (2002), but as the title of his dissertation suggests, his focus was on the township trumpeter. A tutoring manual that includes some melodies that could illustrate the music of Cape Town's creole culture formed part of his dissertation, but he did not focus on the ways in which these melodies are taught in an indigenous setting.

Loeb van Zuilenburg (1996) compiled a collection of music written by South Africans for brass ensembles. His thesis discusses why there are so few South African composers writing music for the brass ensemble setting.

Kierman (2009) studied community brass bands and their emergence in the Western Cape. She wrote about formal and informal brass bands, discussing ways in which trained musicians have created enrichment programmes for their communities. Young musicians have received instruments and formal practical and theoretical training. They have in many cases also been offered the opportunity to play in concerts and take part in the formal music examinations of institutions such as UNISA, Trinity and the Associated Board of the Royal Schools of Music. The musicians on whom Kierman based her study learn to read music and play in a Western setting, even if this is not the musical environment from which they come; this is a major difference between the brass bands that she studied and the brass bands included in my study.

None of the above-mentioned studies have dealt specifically with the aspect of memory and with oral and aural teaching as a mode of transmission of knowledge from an educational perspective. The study of the structures, playing techniques and teaching methods of selected brass bands in the Cape Peninsula, Western Cape Province, will fill this gap and enrich music education locally and globally. The research question therefore is:

What are the structures, playing technique and teaching methods of four community brass bands in the Cape Peninsula?

1.5 Purpose of the study

The purpose of this study is to discover which teaching methods, structures and playing techniques are used in the context of the four selected brass bands in the Cape Peninsula, and to promote understanding and appreciation of the contribution that these bands make to society and music in the Cape Peninsula. As noted earlier, these bands should not be confused with minstrel bands in Cape Town. According to research participants, minstrel bands are heavily under the influence of drugs. Preliminary findings suggested that these brass bands were started as development programmes with the aim of preserving the musical tradition without becoming involved in drugs and crime.

The study focuses on the following elements:

- The teaching methods embedded in the oral transmission of music knowledge;
- The musicians' playing technique and its effect on their playing;
- The cultural and social benefits of music in the communities of the four bands;
- The advantages of aural and oral modes of transmission of knowledge in teaching, as well as possible disadvantages as viewed through the lenses of a researcher trained in the Western Classical tradition.

1.6 Demarcation of research field

The study was focused largely on the area known in vernacular language as the 'Cape Flats', an area in the Cape Peninsula of the Western Cape of South Africa. Four bands were selected for the field research: three from Bridgetown in the Cape Flats and one from Hout Bay. These bands are: Bridgetown Brass Band, Hout Bay Two Oceans Brass Band, Omega Brass Ensemble and Sunrise Brass Band (see Fig. 1.1 for map).

Finding bands was no easy task and the four bands represented in this study were located by means of numerous phone calls and trips around Cape Town with the car window open, listening for the sound of a band playing. The four bands have very different backgrounds and provide a very rich field of study.



Figure 1.1 Map of Cape Flats <Map of Cape Peninsula>

1.7 Ethical considerations

Permission for this study was obtained from the ethics committee at the University of Cape Town.¹² Informed consent for conducting interviews and for observation was obtained from the respective band leaders and the committees of the selected bands. Key role players at the District Six Museum were also approached for further clearance for the study. Although the District Six Museum does not control these bands, they still have an influence on the attitude of bands in general and on studies such as this one.

Upon initiation of the interview and observation phase of this study, my background was presented to the band members so as to reduce the strangeness of a researcher's presence <The Society of Ethnomusicology, (SEM)>. A number of rehearsals were observed before the questionnaires were distributed and before rehearsals were recorded on video tape. Following the guidelines of the Association of Social Anthropologists (ASA), The British Sociological Association (BSA) and SEM, participants were issued with a written contract, which included issues relating to confidentiality, optional anonymity and the right of participants to remove themselves from the study at any point, as well as other information regarding ethics <ASA, BSA, SEM>. Younger band members and those who were illiterate completed the form by means of oral consent or with the assistance of a reader and a scribe. Consent forms were given to those in the band who were under 18 years of age for them to sign under the guidance of their leaders. In all four bands, everyone took part in the research without hindrance.

¹² Please refer to Appendix A for the relevant ethics documentation.

Participants were informed that the information they gave would only be used in academic writing and that the purpose of this study was to document what they did and that it would not by any means be detrimental to them. The recordings made during the sessions were used solely for the creation of written transcriptions, which assisted the researcher in verifying the accuracy of the data and findings. The participants were provided with the option of declining the use of visual or audio recording equipment. However, it is important to note that no participant resigned from the study and all interviewees took part in the process with great enthusiasm. The participants will receive a summary report of the findings once the study is completed, should they require a copy.

1.8 Methodology, data collection and analysis

To ensure the greatest accuracy possible, various methods of data collection were used (Mouton 2005; Creswell 2009). Initially, interviews were set up and this was followed by observation, fieldwork notes and questionnaires.¹³ While the study falls primarily within the ethnographic and qualitative research paradigm, a short open-ended questionnaire adds a quantitative element to the research, aiming to provide profile information about the band members in the case study bands. In-depth individual interviews were conducted with the leaders of the bands and some committee members. The questionnaires were used to collect data from each of the band members. However, since this study is not a questionnaire-based survey, data obtained from the questionnaires complement the findings of the interviews and observations to answer the research question.

The interviews related to this study ranged from talking to those who help with community projects, to those who were involved in the bands many years ago, and to those who are currently involved. Although I prepared semi-structured interviews, after having asked the first question, research participants shared their opinions freely when prompted and often spoke for more than one hour on various topics. It turned out that participants answered all prepared questions through their, what could be described as, monologues.

Observations were done during band practice sessions. I remained an outsider at the sessions with the intent of making more accurate observations. Sound and/or visual recordings were made of many of the sessions, and written observations were extensively recorded at the outset, while new information was added during the sessions that followed.

¹³ Please refer to Appendix B for the questionnaire and responses.

The practice session for each band tended to follow the same format. A journal of fieldwork notes was also kept. Extracts from the field notes are included in the form of vignettes.

The main goal of each session was to observe the method by which knowledge was transferred and the playing technique of the band members. The effect that the method has on the members was also traced as objectively as possible from an outsider's point of view, bearing in mind the Western Classical musical background of the researcher.

1.9 Theoretical framework

The findings of this study are placed within the context of the Twelve Continuum Transmission Framework developed by Huib Schippers (2010), which deals primarily with the mode of transmission of knowledge, context, dimensions of interaction and approaches to cultural diversity. The main indicator that drew attention to this framework is the aural mode of transmission of knowledge. I discuss the framework in greater detail in Chapter Four and use it as a guideline to organise and interpret my findings.

1.10 Outline of chapters

Chapter One includes a discussion about the background and purpose of the study, also including methodological issues related to selecting, collecting and analysing the data included in the dissertation. Contentious terms also receive brief attention and are discussed against a very brief historical background of the origin of people in the Cape Peninsula.

Chapter Two continues the discussion started in Chapter One and contains an outline of different types of music that emerged in certain communities in the Cape Peninsula. Music formed an integral part of the slaves' lives at the Cape, so the discussion begins at this point in history, concentrating on genres that developed over a period of time.

Chapter Three follows with a discussion of general information obtained through the questionnaires and biographical profiles of the musicians. The social and aesthetic aspects of playing in these brass bands, as well as the opinions of the band members concerning their instruments, practice routines, reasons for their playing, their enjoyment of music and the members' opinions of their friends' reaction to their musical passion are also integrated into Chapter Three.

Chapter Four focuses on the analysis and comparison of data collected through observations. The main topics that have emerged are applied to Schippers' (2010) 'Twelve

continuum transmission framework'. Aspects such as modes of transmission of knowledge, and the use of memory for learning are focused on, whilst secondary elements that were influenced by enculturation and transculturation are included towards the end of the chapter.

Chapter Five contains summaries of the data collected in this study. The findings are briefly discussed and this is followed by a look at the future of the brass bands, as well as at ways to incorporate modes of transmission in other teaching scenarios. The chapter concludes with recommendations for future studies within this interesting field.

University of Cape Town

Chapter Two

The early development of music in the Cape Peninsula since colonialism

2.1 Introduction

The slaves and early Capetonians contributed to the culture and spirit of Cape Town. This section takes a closer look at the different genres of music that emerged from the shackles of slavery and are now used to celebrate emancipation from a painful past. The general emergence of music in and around Cape Town is briefly discussed, followed by the development of music in the context of the brass band setting.

2.2 Musical developments

There is no record of the slaves bringing instruments to South Africa with them. Van Der Ross speculates that the conditions they travelled in did not allow space for musical instruments (2005:118). Upon arriving at the Cape, the slaves that were musically inclined were given instruments to play by their masters. The slaves that possessed the ability to play instruments were highly sought after and were bought at a high price (Van der Ross 2005:118).

Music and the carnival was a part of the slaves' lives, but the people were musically exploited (Martin 1999:129). The music that the slaves made was influenced by styles and repertoire from a number of external sources such as the visiting American bands (Cockrell 1987:417; Martin 1997:48–49) and the Dutch musicians in Cape Town, who had a strong influence, specifically on the fishermen <Coplan 2006>. The slaves' lives and living conditions, as well as Dutch songs, influenced the music that they played (Van Warmelo 1979:248).

Wealthy burghers kept slave orchestras who learnt music by ear, entertained their children and guests on every occasion [...]. (Martin 1999:58)

Slaves were given a day of freedom on the second day of January, when they would go on picnics and celebrate with music (Gutsche *et al.* 1951; Van Warmelo 1979:247; Baxter 1996:2; Bruinders 2004:18). As Martin points out, '[s]laves did not only perform for the pleasure of their masters; they also played for their own enjoyment' (1999:58). The picnics developed into street parades, the first noted in 1823 (Martin 1997:45). A further development was observed in 1907, the street parades having evolved into competitions (Baxter 1996:5).

The genres of indigenous music that emerged in Cape Town include *Nagtroepe* or *Singkore* (Malay choirs), Christmas bands, *Klopse* (Carnival bands) (Jeppie 1990:46; Van der Ross 2005:121; Bruinders 2012:40) and the community Brass Bands. The three aforementioned genres are defined briefly below:

The *Nagtroepe*, previously known as Malay choirs, parade through the streets of Cape Town, singing *moppies* (comic songs), until they reach the Bokaap. They march on New Year's Eve and their uniforms consist of dull-coloured tracksuits (Bruinders 2012:3). It was predominantly Muslims who sang in the Malay choirs; this resulted in a heavy Islamic influence on the sound that the choirs produced (Martin 1998:526).

The next genre is the *Klopse* bands. These are the bands that paint their faces and wear brightly coloured suits. They also march through the streets of Cape Town, but they do this on the second day of January. They sing and dance as they celebrate. They also take part in competitions over the weekends at the beginning of the year. These competitions have been running without fail since 1920 (Martin 1999:1). The Carnival bands are of mixed religion and race. According to Jeppie, '[t]hese groups consist of Malay, Coloured, African and even a few white participants' (2001:90).

The Christmas Bands generally have between 40 and 100 members. Their repertoire consists of 'carols, hymns, Christian marches, and special classical pieces' (Bruinders 2012:41). These bands originally started as string bands, but contemporary bands include brass and wind sections and have smaller string sections (Bruinders 2012:42). The Christmas bands mainly perform from Christmas Eve until the completion of their competitions in mid-March (Bruinders 2012:43). The members of the Christmas bands generally are Christians (Martin 1998:538).

Other community groups that involve teaching the youth to play musical instruments and to perform in a group context are the Moravian and New Apostolic church bands. These groups have bands which perform in their churches and at community events. As with the brass bands, people from the community are taught to play instruments as part of musical development programmes. Even though they only have a few lessons before they join the bands, they are given an opportunity that they otherwise would not have.

The New Apostolic Church was started in South Africa in 1892 by an Australian evangelist who was sent to South Africa in 1889; this first New Apostolic church was started in East London. This new church denomination spread to Cape Town and other major cities in South

Africa and by 1928 there were 39 New Apostolic congregations in South Africa. The New Apostolic church runs programmes in which many youth, who volunteer, have the opportunity to learn how to play musical instruments and play in a band or an orchestra. There are choirs in which the members of the congregation can sing, as well <NACCAPE>. The band members are from among church members and they perform in the church services.

The Moravian church was brought to South Africa when Georg Schmidt arrived in South Africa from Germany in 1737. He arrived with the aim of converting the Khoikhoi people. He was forced to leave seven years after he arrived because he baptised some people who converted. The work that he had started was continued by those whom he had helped to convert. This was the start of the Moravian Church in South Africa, which has grown and spread over the years.

One of the developments in the Church was the Moravian Brass Band Union of South Africa (BBSA). This initiative was started in 1951, with the aim of following the calling in Psalm 150.¹ The association understands this calling and acts towards creating 'upliftment and empowerment of the community' <BBSA>. A motto of the church is *Unitas Fratrum*, which means 'one brother'. Musicians involved in the bands are not from the Moravian church only; the opportunity to learn how to play musical instruments is offered to the community <BBSA>.

2.3 Carnival and the function of the bands

Early in the morning on the second of January there is great excitement in the streets of Cape Town. Months of practice and hours of sewing and cooking are finally concluded. Women and children hurriedly pack their picnic baskets and collect blankets and tourists come from around the world to experience the Cape culture and heritage.

The minstrel bands, some of whom hire the members of the brass bands to supplement their bands and to accompany their troupes, parade through town in an all-day event. People start lining the old streets, chairs and blankets are put out and picnic baskets adorn the pavements. Old and young, standing and sitting, wait for the minstrels to arrive.

¹ Psalm 150 is entitled 'A call to praise God with musical instruments'. Verse 3a states the following, 'Praise Him with the sound of the trumpet' (King James Bible). The Moravians see this Psalm as a calling for them to use music, specifically brass instruments, to impact the lives of those around them. The community enrichment that the brass bands provide is part of their pledge to praise God by helping others.

Vignette: A note from my own fieldwork

2 January 2008

At about 08h00 we drove to town, assuming that we would struggle with parking; we parked in a side street near the Artscape theatre and hurriedly made our way across town. Walking through the station and the Golden Acre shopping centre there was a sense of excitement. We arrived in Adderley Street and made our way to an open space along the wire fence guard rail that had been erected along the route the minstrels would follow. While we waited, the area filled up quickly with family members and their communities. The atmosphere was full of energy as people waited for the first troupe. Band members had told me that they were starting at 11h00, but the newspapers had said 10h00; it was about 09h00 when we arrived.

Throughout the morning people kept saying that they had started or that they could hear or see them. The sounds of the band eventually started to be blown towards us in the strong wind and then, at 14h10, the bright yellow satin costumes appeared around the corner. Some of the minstrels had walked past us only minutes before they started. This was unfortunate, because many of the tourists were getting sunburnt and blown away by the notorious gale force South Easter wind that Cape Town experiences at that time of year; this resulted in many of them leaving before the parade got under way.

The first band to march past is the winner of the previous year's competition. According to the family members of the minstrels with whom we were standing, they were a tough band to beat and they had started the parade for many years now. The band was led by a young boy who was about three or four years old; he was about knee-height compared to the other members. He was dressed in a matching outfit and danced in front as he led the band. He was followed by the musicians and foot soldiers. The band was surrounded by 'bodyguards' dressed in the same outfit. After this band the rest followed in alphabetical order.

We watched for about an hour of the parade before we left; each band had its own unique way of marching and presenting their talent. It was definitely worth the wait and the sunburn! Making our way back to the car, we took a detour past the parade where the minstrels were gathered. It was amazing to see thousands of minstrels in their flashy sequined satin outfits.

This legendary event dates back to the nineteenth century; however, as Jeppie points out, the formal organisation of the event only began just over a hundred years ago in 1906 (1990:3). This event, 'whose roots tap deep into the soils of slavery, is a celebration of slave emancipation and today the festivals are important annual social and cultural events in the

Western Cape' (Mountain 2003:83). The carnival serves as a reminder of the slaves' days of freedom which gave 'temporary relief from abysmal misery'².

As pointed out by Burchell, there are two things that we can trace from slavery; the first is that music for slaves, across the world, was a form of self-expression in general and a means of expressing their frustrations specifically. The second was that most of the slaves had an innate musicality and a strong need to use it 'to make their lives more bearable' (Adhikari 2005:29). Their music was blended with other traditional music introduced with the slaves, and fused with the music of the Dutch and the indigenous Khoisan music.³ This created music that became unique to the Cape (Mountain 2004:116).

Jeppie explains that the essence of carnival has infiltrated other aspects of life in the Cape; he provides an example of the style of music having been used at a protest march in Athlone (1990:73).

Described as 'celebratory street culture', the 'coons' annually take to the streets in the form of a carnival (Mountain 2004:116). During the year they take part in competitions and play at functions and events, but the carnival has now become a world-renowned highlight for both locals and tourists. In an interview with Mitch Adams (2007), he indicated that the carnival, if carefully planned, could be a major source of income for the Western Cape Province.

The slaves used their free day to go on picnics and celebrate with music (Gutsche *et al.* 1951; Van Warmelo 1979:247). On the first, they were expected to work, as their masters would have celebrations that would require cooking, cleaning and music. Mitch Adams (2007) explained that:

[W]e in Cape Town have a *Tweede Nuwe Jaar* and it's to do with on the second of New Year, slaves were free [...] [O]n the first of, lets say New Year, the farmer would get his friends in and his slaves and [...] command them [...] to entertain his guests because, [...] there was no radios at that time that they could switch on and say, 'let's listen to Michael Jackson', [...] so these people were the live entertainers and they would entertain by singing to these people and on the second of New Year, which is the *Tweede Nuwe Jaar*, [...], [the slaves] would be free to do whatever they wanted.

2.4 Carnival participants

According to Jeppie, the racial distribution at the Carnival is predominantly coloured, with an interspersed of blacks (1990:47). The range of people taking part in the carnival nowadays is

² In 1940 a letter to the *Cape Times* said 'the Carnivals are serving [...] to give temporary relief from abysmal misery – to a lesser degree year after year. *Cape Times*, 1 February 1940 (Jeppie 1990:56).

³ Autochthonous people of the Western Cape include the Khoikhoi and San peoples who have been conveniently lumped together under the rubric Khoisan.

immense. Jeppie, quoting from the *Cape Argus* published on 30 August 1958, described that 'butcher boys, garage hands, bricklayers, delivery boys, road sweepers and many other workers' take part in the lively celebrations (1990:61). Adams (2007), showing how the scenario changed, commented that:

they say that it's only people with a low mentality that is actually participating in the Coon minstrels. But I can say to them that I can take them by the hand and I will show them principals of schools and high school teachers and I will show them myself, and I have done architecture.

Although other bands are said to have visited South Africa from about 1859, the influential American Christy Minstrels were brought to South Africa on 29 August 1862. The world famous group performed for a short but well-received season in Cape Town. This group is said to have been the major influence behind the minstrel tradition; their influence is found in the music of the 'Dutch *boer* and the Cape coloured' (Miller 2007:153-136).

2.5 Costumes

Costumes are an important factor in the carnival. Traditionally, the colourful satin outfits were kept secret from the other troupes and only revealed on the morning of carnival. Initially, the troupe members were measured and had the costumes fitted while blindfolded in an extra cautious attempt to keep the costumes secret: 'the costumes, which are stitched by tailors behind closed doors, are collected at the dead of night, just before they are due to be worn' (*Cape Times*, 23 December 1959 cited in Jeppie 1990:57). These electrifying costumes were paid for by the performers, who in many cases made great sacrifices to put together enough money to buy their costumes. Jeppie (1990:56) states:

Indeed poverty and 'abysmal misery' there was, but this never prevented the working-classes from rallying to the Carnival, nor did it deter performers from saving pennies and shillings towards the new outfits for each carnival every New Year.

2.6 Competitions

The Carnival competitions are very important events on the calendar for these musicians. There is a series of competitions in January and February following the *Tweede Nuwe Jaar* procession in Cape Town. During the competitions in January, the following elements are judged: the best dressed band, the best band, best sign board, march past and singing. (Van Bart 2008:3). Brass band members are often hired to work with the Carnival bands over this period; a number of the musicians who formed part of the case study had taken part in these competitions with their bands.

The category of best dressed band is judged on criteria which include neatness and visual impression. The best band is judged on musical elements such as intonation, balance of

instruments, variation, ensemble, rhythm, harmony, timbre and general impression. The best sign board is awarded points for originality, durability and practicality with regard to marching (Van Bart 2008:3) Marching is also assessed in these competitions; criteria include ability to march uniformly, and singing points are awarded for presentation, annotation and synchronisation (Van Bart 2008:3).

The Carnival is plagued with problems every year. In 2008 the parade started four hours late. At the end of the year there were threats, with newspapers reporting that there were financial difficulties as the promised funding had not, as yet, been paid out to the minstrel troupes. There were allegations of returning Apartheid laws prohibiting them from performing and there were differences concerning the route that the march would follow (Geduld 2008:2). Lynne Brown, then premier of the Western Cape, was reported as follows: (Azzakani & Frantz 2009:3)

Brown het gesê die ou tradisie moet behoue bly, maar dit kan slegs gebeur as almal saamwerk. 'Omdat dié fees oor honderde jare kom, moet ons, die stadsraad en die groepe in die nuwe jaar alles in ons vermoë doen om 'n beter oplossing te vind.'

Sy het ook gevra [...] dit moet vir almal veilig gehou word. 'Laat ons dit vir almal veilig hou, en geen dwelms en alkohol toelaat nie.'

[Brown said that the old tradition must be kept, but it can only happen if everyone works together. 'Because the festival has been happening for hundreds of years, we, the city council and the groups must do everything in our power to find a solution in the New Year.'

She also asked that it be kept safe for everyone. 'Lets keep it safe for everyone, and not allow any drugs or alcohol.']

2.7 Recent developments

The focus group selected for this research project is a recent development in the form of newly established brass bands that differ from the carnival bands and Christmas bands. The brass bands under investigation consist mainly of youth, as discussed in Chapter Three. Older members of the minstrel community have started these bands to ensure that their musical traditions are continued and to involve the youth in a drug-free environment, giving them a purpose in life and keeping them off the streets.

Chapter Three

Profiles and socio-cultural background of selected bands

3.1 Introduction

This chapter explains the rationale for choosing the four bands that were investigated for the case study. A brief biography of each band is provided alongside information collected by means of an informal questionnaire¹ and interviews with band leaders. Quantitative data regarding the band members' musical careers and their personal backgrounds are discussed and presented in tables with the use of basic descriptive statistics.

The four bands that were selected for the study were: Bridgetown Brass Band, Hout Bay Two Oceans Brass Band, Omega Brass Ensemble and Sunrise Brass Band. The selection process proved to be quite cumbersome as it was difficult to make contact with suitable bands for this study. I started looking for minstrel bands in the Cape Peninsula by contacting the District Six Museum, Mr Kevin Momberg, the director of administration for the *Kaapse Klopse* Association, Mr Mitch Adams, a local musician involved with the Malay choirs, Mr Timothy Jacobs, founding member of Hout Bay Two Oceans Brass Band, Dr Desmond Desai, a musicologist who dealt specifically with Cape Malay music, Dr Sylvia Bruinders, an ethnomusicologist who specialises in Christmas bands, Dr David Kramer, a musician and director of musicals situated within the Cape Town coloured environment, Mr Emo Adams, a performing artist and Prof. Denis Constant Martin, an anthropologist who has published many articles, the first of which was written on the Carnival (more recent studies include comparisons between culture and politics). The composer and musician Mr Mac Mackenzie, was also consulted. I also searched for bands and information in newspapers that listed winners of various local competitions and categories within the competitions (Van Bart 2008).

When interviewing the above-mentioned people with regard to minstrels, it became apparent to me that there are brass bands, which were formed with the aim of keeping youth away from drugs and gangsterism. This discovery led to a smaller group of bands that could be contacted. A total of seven bands were contacted and four were willing to take part in this study. I experienced great difficulty in trying to get hold of the bands and arrangements to meet with the band members sometimes took weeks to organise.

¹ See Appendix B for the questionnaire questions and responses.

² The identity of band was not disclosed.

³ I was unable to obtain the name of the Americans.

I observed the bands during the following periods: Sunrise Brass Band (July 2007 to November 2009), Hout Bay Two Oceans Brass Band (December 2007 to January 2008), Bridgetown Brass Band (January 2008 to February 2008) and Omega Brass Ensemble (October 2007 and February 2008).

3.2 Profile and social function of each band

All four of the bands were started by people who have a passion for improving the socio-cultural conditions of the lives of the youth in their areas. All four bands contribute positively to their respective societies. The bands all are mainly made up of coloured people representing a mix of religions together, this rare mix of people share the same goal of giving the youth something to be proud of and passionate about, as well to improve their feelings of self-worth and accomplishment.

The bands all perform in street marches and at community functions, as well as in competitions. The public performances serve the purpose of promoting their goal of uplifting society, and as advertising themselves to other community members. The band members are proud of what they do and they enjoy performances and competitions. The bands also play at churches and at school functions.

A brief introduction concerning the historic background and purpose of each band is given in alphabetical order in the sections to follow.

3.2.1 Bridgetown Brass band

The Bridgetown Brass band was initiated during the first few months of 2008 under the management of Mr Davids. According to Mr Davids, a number of band members broke away from another band² that was using the children as 'cheap labour' for concerts and in the January competitions of the Minstrels.

The band meets weekly on a Friday evening to ensure that the members are not 'on the streets' that night. This band resides in a very dangerous area and it is not safe for them to walk to the practice alone or even in small groups. To get to their rehearsals, the band members need to pass over a field that they refer to as 'gang land'. They meet at the home of one of the 'aunties' on the committee and then the entire band (35 to 45 members) walk together to the practice venue, which is the community sports hall. I experienced the

² The identity of band was not disclosed.

uncertainty and safety issue and made the following note in my fieldwork diary, dated February 2010:

I arrived at the venue at 20h00 Friday night. The area feels unsafe and I was concerned that I had mixed up days and times because there was no one at the hall. I decided to wait for a few minutes before driving away, as sitting there alone was not a good idea.

Just before I was going to leave, I opened the car window; I thought I heard music and looked back at the hall. There was no one there, and the lights were off. Then turning back to start the engine, I saw the band members appear over the raised ground at the end of the baseball pitch. They were walking in a large group, with the younger members in the middle; many of them were playing as they walked. It was a very special sight to witness.

I heard later that there had been gangs shooting in the area and the members waited until they were all together before they walked to the practice.

The band leaders are the four senior players. It is the leaders' responsibility to meet together and to decide which music the band will play. The leaders determine the different parts by playing the piece themselves while listening to recordings. Once they have figured out what the parts are, they memorise it before taking it to the practice to teach the other members. The music that they play is chosen from songs that they hear on the radio, mainly Good Hope FM. The members in this band do not have individual lessons; they learn their parts during the band's rehearsals. The band has no funding available and they depend on fundraising events, which include selling muffins and running food stalls at local community events.

It is obvious from observing them that members are very proud of their band. They have chosen pink as their team colour and a few of the members wore their shirts to the rehearsals. The principal trumpet player has a pink (and blue) pipe cleaner twisted neatly along the lead pipe of his trumpet. These young musicians took the initiative and started a band at their school, Bridgetown High School, in 2008.

3.2.2 Hout Bay Two Oceans Brass Band

In an interview, Mr Timothy Jacobs, the founding member of the minstrel band Hout Bay Entertainers, the first brass band in Hout Bay, shared his concern about the extent to which drugs and poverty contribute to people's poor living conditions. A member of the Hout Bay Entertainers tried to reintroduce the playing of musical instruments to the youth in the area. He and two other men started the youth band Hout Bay Two Oceans Brass Band with the aim of uplifting the youth. The founding members aimed to provide an alternative to the few existing minstrel bands, which, according to Mr Jacobs, exposed the youth to drugs and peer pressure. The band is led by Mr Williams and consists of trumpeters, trombonists, drummers and foot soldiers.

The Hout Bay Band is a small community-based band (40 members) that practises in the parking area of Sentinel Primary School in Hout Bay. They frequently perform at the harbour where I first observed them. It was very informative for me to see them in action when I formed part of the crowd as they were unaware at the time that I was going to approach them to take part in my research on brass bands. They rehearse each Saturday, for most of the day.

The enthusiasm and energy of the few band members at this performance were inspiring and provided a wealth of information for data analysis. In my field notes of the first performance I noted:

Driving into Hout Bay, I was very apprehensive; today was hot (over 40° Celsius) and I was concerned that the practice would have been cancelled. As instructed, just before I arrived at the venue, I phoned the band leader. No answer... I tried again. I had arrived at the school and it was locked up and empty. I phoned again and was told that some of the band members were performing at the harbour. As I got closer to the harbour I could hear a band playing.

Watching the band perform was well worth battling the December heat. The music captured the tourists that passed and the band looked organised; they all stood in an orderly formation, unless they were moving for oncoming traffic in the parking area.

The lead trumpeter was brilliant; I later found out that he was twelve years old and preferred to play the drums, but his father wanted him to play trumpet. He had good stamina and a very well-developed, clear strong tone. The precision with which he

played displayed good articulation and an outstanding feel for rhythm. His attitude towards the playing was focused yet relaxed; he danced while he played, keeping time with his whole body and his sound was free and strain-free.

The drummers were outstanding; weighing probably as much as the drums themselves, these little boys were playing the instruments with all their hearts. They were literally putting their backs into it as their arms were completely relaxed; all the effort came from their shoulder blades. The whole percussion sections' rhythm was impeccable as they did not slack or lose the beat at all, even while walking at a different tempo to their playing.

The group was accompanied by a 'foot soldier' that danced in front of the group and carried a hat, which filled up quite quickly. His face paint and enthusiasm added to the carnival atmosphere.

Towards the end of their time in the harbour they were tiring and some of them swapped instruments, one of the trombone players took a trumpet and led the group in the playing of a minstrel version of 'Mama Tembu's Wedding'. I found out later that it is the dream of one of the band members to study music and make it his career.

3.2.3 Omega Brass Ensemble

The Omega Brass Ensemble, under the management of a committee, rehearses in Athlone, at the Aloe Secondary School. The committee member with whom I made contact is Mrs Davids. She is a life science teacher at Aloe Secondary School and the rehearsals take place in her classrooms in one wing of the building on a Friday evening at 20h00.

Omega is run very formally; they have commitment forms and policies to which members must adhere. According to the then chairperson, the band operates in a very troubled area and needs the discipline to keep the band members safe while also protecting the band's existence.

At the end of 2007 the band experienced a split when most of the members joined one of their rival bands. Those who remained are the committed ones, but, according to Mrs Davids, the band has diminished considerably in size. At the time of observation the band had only 23 members. At the first observation I noted the following in my research diary:

I arrived at the rehearsal slightly early. I waited at the entrance of the school until the lady that I had been in contact with, Mrs Davids, arrived.

The band members arrived, most of them in uniform, just after eight p.m. Their uniform consists of black pants and a white shirt. They have two tracksuit tops, one blue and one yellow, which they wear when instructed. Tonight they were wearing the yellow top. The majority of the band is Muslim, so they delayed the start while the men prayed.

They then registered as members, as this was the first practice of the year. They opened the rehearsal with a speech from the new chairman. He was also dressed in uniform, setting a good example for new members. He appeared nervous as he addressed the band, but the band and the other committee members supported him and showed him great respect. He went through issues such as the great division the band had just experienced and made suggestions as to how they should deal with it.

There was a lot of tension about the division, as most of their members had just joined another band that was their competition. He told the members how to deal with their friends who had moved on. The main point was that they were to show them respect and still be their friends; the only difference was that on stage at competitions they should give their performance everything that they could to show their competition that even though they are now a small band, that they still had power and unity, characteristics which enable them to play well.

3.2.4 Sunrise Brass Band

The Sunrise Brass Band was started by Andrew Samuels in 2003. The band started with Mr Samuels's family and has grown to about 60 members; at the time of my initial observation they only had 40 members. Andrew Samuels started his musical career playing in the Police National Defence Force Band, but soon moved away from them. After playing with a number of other bands, he started his own band, the Sunrise Brass Band. This band has a trophy cupboard at Mr Samuels's house. The members are very proud of their achievements.

The band rehearses twice a week in a community hall. Their usual rehearsals are on a Wednesday night and a Sunday afternoon. When they have important concerts or competitions approaching, they schedule extra rehearsals on the weekends.

The Sunrise Band is fortunate to have made contact with 'Americans',³ who donated a number of instruments, which Mr Samuels used to expand his band. All the members of the band started their tuition with him. Each member has a few individual lessons and they are allowed to join the band once they have learnt enough notes.

The band plays at community events, churches, school functions, competitions and other events. They have also accompanied a couple walking to their Matric dance. One of the bands against which Mr Samuels and the Sunrise Brass Band compete is the Bridgetown Brass Band. Mr Samuels introduced me to them as they are a younger band, and he thought that they could provide a good contrast for my study.

Driving down the N2 and turning into Bridgetown, I did not know what to expect at the band practice as this was the first band that I was observing. The area was not far from my home, so I knew what kind of surroundings I was entering, and I had met Mr Samuels the week before through Mr Mac Mackenzie who took me to his house and introduced me to him and his musical family.

The practice was at the community hall, which backed onto the national road. I had seen it so many times before. From the grounds outside the hall, I had a beautiful view of the Table Mountain range, on the left of it the Athlone stadium, and on the right the Athlone cooling towers - three landmarks in Cape Town.

Getting out of the car I was greeted by band members who were sitting outside in the warm winter sun. I guess that the age range was in general somewhere between 5 years and 25 years of age; there were also some older people.

I walked into the hall and was greeted at the door by Mrs Samuels who took me into the hall; I met Mr Samuels who said I should 'grab a chair and sit anywhere'. I sat amongst the band, with the percussion behind me, the trombones next to me and the trumpets in front of me. Initially I saw four girls, but by the end of the practice there were seven or eight. There were more males, probably 30 when they started and 35 by the end of the rehearsal.

The practice started with the trombones playing a chordal passage; Mr Samuels was telling them to listen to each other. While this was going on, some of the trumpets

³ I was unable to obtain the name of the Americans.

were playing quietly and they were adjusting their tuning. Then they were ready to play.

Mr Samuels told the band to play some tunes especially for me; the first piece that they played was called 'Waiting for Phoebe'. They had played it at a competition two weeks ago, on Youth Day, and they won first place out of seven bands. 'Waiting for Phoebe' is a work by Jannie van Tonder which Andrew had re-arranged to suit the needs of the band; he also added a 'coon' beat.

To hear the band play was an amazing experience. The chair that I was sitting on started to vibrate and the whole room was buzzing, quite literally. I had never heard a sound quite like that before. It was incredible to see the children playing; there were a few drummers whose arms were only just longer than the sticks they were using.

3.3 Profiles of the band members

The general and musical backgrounds of the band members are discussed briefly in this section as they contribute to an understanding of the socio-cultural background of the study. Data collected via questionnaires and interviews were used to assist in preparing the profiles of the members.⁴ The key aspects that contribute to the member profiles are age, instrument choice, musical background and peer pressure.

The ages of the members in the bands vary from seven to 57 years of age. The youngest band is the Bridgetown Brass Band, where the oldest member at the time of observation was 20 years old. The other three bands' oldest members were in their 50s and the youngest was under 12 years of age.

The younger members of the band are generally percussion players. Once they are old enough, or physically big enough, they move into the trumpet/cornet⁵ section, should they want to learn a brass instrument. It is only once they are considerably bigger that they are able to play the trombone, because their arms need to be long enough to reach the lower slide positions on the instrument. The majority of those over the age of 50 are saxophone players. One of these men plays in the band so that he can play with his grandchildren.

⁴ See Appendix B for detailed information.

⁵ Visually, the cornet is a small trumpet. The instrument is more tightly wound, making it appear smaller; this makes it easier for the younger players to hold and support. At a closer look, the cornet bell flares from much earlier along the length of the instrument; compared to the trumpet, this makes the sound more mellow and not as bright and clear as the trumpet, whose bell only flares towards the end of the instrument.



Plate 3.1: One of the senior band members playing proudly in the band with his grandchildren

The Sunrise Brass Band has the highest average age at 18.2 years. A possible explanation for this is that this band, in comparison to the other bands, has been in existence for the longest time (they were established in 2003). This average would have been lower a few years ago. The lowest average age was found in Bridgetown Brass Band (13.9 years) where the oldest band member was less than 21 years of age when the questionnaire was completed. The band members, although mainly of school-going age, do not all have the opportunity to have music in the form of a choir, class music or a band at their schools, so playing in the band is a completely voluntary activity in which to participate.

The youngest age at which a band member had started to learn to play an instrument in the Hout Bay Two Oceans Brass Band was six. The other bands follow closely behind, with two young band members having joined at seven years of age and the fourth band's youngest member started playing at the age of nine. The differences among the oldest members are far greater, with older Bridgetown and Hout Bay members aged 20 and 18 respectively, Omega at age 47 and Sunrise at age 57.

The specific analysis of ages is tabulated below, with the highest percentage in each band highlighted in a bold font:

	Bridgetown Brass Band		Hout Bay Two Oceans Brass Band		Omega Brass Ensemble		Sunrise Brass Band	
6 – 10 years	8	20%	3	7.89%	-	-	4	11.1%
11 – 15 years	15	37.5%	20	52.63%	9	39.1%	10	27.78%
16 – 20 years	17	42.5%	9	23.68%	12	52.18%	15	41.68%
21 – 25 years	-	-	1	2.62%	1	4.3%	4	11.1%
26 – 35 years	-	-	-	-	-	-	1	2.78%
36 – 49 years	-	-	1	2.62%	-	-	-	-
50+ years	-	-	1	2.62%	1	4.3%	1	2.78%
no answer	-	-	3	7.89%	-	-	1	2.78%

Table 3.1: Breakdown of the age groups prominent in the bands

In all of the bands, with the exception of Hout Bay Brass Band, the main age group falls between 16 and 20 years. Hout Bay's largest age group falls into the category below this, namely between 11 and 15 years. This band is a new initiative in the area and they have targeted the younger children in an attempt to make a difference in their lives before drugs and street life get a grip on them. This is discussed in detail in Section 3.5.



Plate 3.2: One of the young Bridgetown trumpeters playing a pocket trumpet

3.3.1 Instruments

The most common instrument across the four bands is the trumpet. Three possible reasons for this are as follows: The trumpet, firstly, is one of the cheapest brass instrument to purchase and it is easy to maintain. Secondly, the trumpet is small and easy for the younger members to play; the larger trombone requires bigger lips, longer arms and more air flowing

from the lungs. Thirdly, the trumpet or cornet carries the tune in most of the bands, and is therefore more attractive to players.

None of the bands are from financially wealthy communities, so the distribution of instruments in the band shows the instruments that the bands possess, rather than the instruments that the band members can play. Most of the members can play more than one instrument and members often switch between instruments during a rehearsal.

The Hout Bay Band also features a large trumpet section; being much poorer than the other bands, it struggles to acquire new instruments. It is important to keep in mind that there are fewer drummers than brass players in each band for balance, not because of popularity. The drums are very loud and too many of them will overpower the melodic instruments. Not only would the sound be unbalanced, but this could lose the band points in the competitions, which they take very seriously.

The list of reasons for instrument choice can be divided into subsections that include the following:

- Family members played the instrument and that inspired them;
- Band players liked the sound of the instruments and they saw how other people enjoyed playing the instruments when they watched bands perform;
- Many of the drummers said that they liked the beat that the drummers played and that attracted them to the instruments.

The band members enjoy playing their instruments for various reasons (see Appendix B). In general, they enjoyed their instruments because of the positive influence that playing a musical instrument has had on their lives. Other reasons include that it was fun to play in a band, that the young musicians wanted to make something of their lives and one wanted to play the trombone and trumpet to 'get on [his] mother's nerves' (age 17).

3.3.2 Musical background of band members

The majority of the band members come from musical families.⁶ From the data that were collected, it became clear that the band with the youngest average age, Bridgetown Brass Band, also has the highest percentage of musical families. A band member coming from a musical family seems to have a definite advantage, in both knowledge and skill, and such members have the support of their families, whereas other musicians may be ridiculed at

⁶ A musical family is defined as consisting of family members who have played an instrument at an amateur level for at least one generation.

home. The children who grew up in musical homes, perhaps having heard music all of their lives, find it easier to fit into the bands. It is these musicians who usually develop at a faster pace, compared to those who have no musical experience through listening to and watching other people perform. A young musician commented that '[cause] my father is the band master, I think it runs in the family' while another wrote that '[m]y sister joined the band and I also wanted to' (age 7).

The Hout Bay Two Oceans Brass Band has the lowest rate of musical families. This phenomenon could most probably be explained by lack of musical opportunities in the area over a long time. In recent years there has been a revival of music activities, especially amongst the youth. Besides the brass band, there is the Kronendal Music Academy of Hout Bay that is also aimed at enriching the youth, in the nearby informal settlement. One would trust that the trend of music making will continue to grow and that the next generation of musicians will be able to extend their musical lineage through children who are influenced by and enjoy hearing their parents play and also would like to belong in a band.

Family members who play instruments predominately are cousins (55%), brothers (33.4%), and sisters (26%). Other family members include fathers (10.9%), mothers (2.9%), uncles (19.5%), aunts (5.8%), grandfathers (6.5%) and grandmothers (1.4%). By playing in a band, band members personally advertise their bands amongst their friends and those with whom they spend time. One of the Sunrise Brass Band members initially joined the band because 'I saw children in the area playing instruments and it looked like a lot of fun' (age 14).

3.3.2a Reasons for starting to play an instrument

When band members were asked what the reason for starting to play an instrument was, the answers included responses such as that (a) playing a musical instrument looked like fun; (b) family and friends were already in bands; and (c) the sound and 'noise' that the instruments made were appealing to the members. A fifteen-year-old bass drum player said 'because I [saw] people [...] we also decide[d] to play'. The last reason, as mentioned before, is (d) that playing in a band kept the youth off the streets and away from drug abuse.

Many of the band members indicated by means of the questionnaires that they had nothing recreational to do when they were at home. This led to spending time on the street and getting involved in trouble and being heavily caught up in drug chains. All of the bands that were observed have reformed drug addicts as members and their leaders made a point of mentioning that the bands are there to try to give the band members something to be proud

of and to feel part of an attempt to alleviate the drug problem. A seventeen-year-old trumpeter in Hout Bay stated that he plays in the band 'to make a change in my life and to keep me from doing wrong things'. A number of members (16.6%) made similar comments:

'Because it keeps me off the street and away from [a] drug like "Tik"' (age 15);

'I wanted to get off the road' (age 11);

'Want did hou jou van die pad af; dis a benefit [Because it keeps you off the road; it is a benefit]' (age 12);

'So that I have a hobby in my life. So that I don't become a bad member of my community' (age 17).

Some of the comments that deviated from the general responses discussed above included the following remarks:

'My dad said I can become famous' (age 13);

'Coz my father is the band master, I think it runs in the family' (age 23);

'My heart [is] there' (age 15);

'To pursue my dream of [becoming] a musician' (age 14).

It was clear throughout the observations and from comments that the band members thoroughly enjoyed what they were doing. In watching the rehearsals and performances, the first aspect that strikes the observer is the energy and the drive of the band.



Plate 3.3: Committee members of the Bridgetown Brass Band enjoying a rehearsal

Band leaders stated that the attendance at band rehearsals is good. Band members very rarely miss a rehearsal. The children attend their rehearsals late at night and on weekends because they want to be there, not because they are being forced to, or because they will be punished if they are not there. They are at the rehearsals because they feel the team spirit and they do not want to let the team down.

A small minority of members (2.63%) in the Hout Bay Two Oceans Brass Band did not enjoy playing in the band and 10.5% gave a 'no' answer. One possible explanation is that many of the band members do not have instruments and are foot soldiers, unless they can borrow an instrument from someone. There are not enough instruments for all of the band members to be playing simultaneously. Being a foot soldier who has to be a 'spectator' without playing an instrument could contribute to a lack of enjoyment at band practices and performances.

3.3.2.b Sound ideals

Band members were asked, in the questionnaire, what they thought would help a band sound good or bad. The answers across the four bands hardly varied, but there were elements which stood out for each band. The Bridgetown Brass Band members talked mainly about discipline and how they need to play together and listen to the band master or leader. They stated that the band needs to work hard together and stay united. A prominent thread that ran through the comments made by Hout Bay Two Oceans Brass Band members was that they need to play in tune, and play the correct music. One member wrote that they sounded bad 'when everyone's blowing their own stuff'. The idea of respecting each other and supporting each other was also raised, indicating that a sound does not sound good 'when band members don't give their full support and don't work as one'.

The Omega Brass Ensemble gave a variety of answers, but one comment stood out as this band is the only one with members who read music. A member wrote that the sound was affected when: 'Not playing together as one or if each musician doesn't bring their part as well as [know] how the music is written'. To be able to read their specific parts accurately is important for this band. It was stressed that members should remember to bring their music parts to practices as they are not expected to memorise their parts, and may not be able to play without the sheet music. Other comments were about musicians blowing too loudly and being out of tune.

The answers to the question about making a band sound good that the members of the Sunrise Brass Band provided were very varied. They touched on a wide range of elements that could affect the success of a band. The comment that stood out as most prominent was 'No discipline, bad choice in music, playing too loud, not playing together, not working as a team, not enjoying themselves and not having fun'. Another member of the Sunrise Brass Band stated that communication was important for a band that wanted to be successful, and others pointed out that they cannot be lazy or not practise.

Band members were also asked what elements they thought make a band sound good; this also attracted an assortment of answers. Bridgetown members listed essentials such as 'team work, commitment, discipline [and] cooperation'. The members of the other bands concurred with these thoughts; in general, the comments reflected ideas opposite to what makes the bands sound bad, everyone needs to work together to obtain the band's goals, they are a team, 'one band, one sound'.

3.4 The social aspect of peer pressure

Music has a positive influence amongst the peers of the band members. The response on the questionnaire of a seventeen-year old in the Bridgetown Brass Band was, 'sometimes we gather at one friend's house and play the whole day'.

From the data collected by means of the questionnaires it is apparent that very few of the members are ridiculed for being involved in the bands. Hout Bay has a higher rate of members whose peers are not supportive (23.7%)⁷ of them playing in a band, but this may be because the band is new in the area and may not yet have made a big enough impact on the community. The band practises in the parking area of a school in a poverty stricken community known for its drug problems. These young musicians spend their weekends on the school property practising something about which they are passionate; peers who are not involved perhaps do not understand the satisfaction that their friends are gaining from playing in the bands and therefore laugh out of ignorance or perhaps because of jealousy. With more knowledge about the advantages of being part of a band, this situation may change in years to come.

⁷ Bridgetown Brass Band: 20%; Omega Brass Ensemble: 8.7% and Sunrise Brass Band (5.4%). The total average across the four bands is 15.2%.

Friends of a large percentage (75.67%) of the Sunrise Brass Band members wish that they could play musical instruments too. This band is well established in the community and it is hoped that the communities around the other three bands will experience the same reaction.

Most of the band members indicated that they practise at home (78%). It was interesting to note that many of the musicians rehearse in groups when they are not at band practice. They do not practise on their own as much as those who play in groups in the Western Classical setting. The social activity of group practice adds to the enjoyment of the musical experience as a whole.

Since these young musicians have not formally taken music as a subject at a school, or learnt to read music and play in graded examinations, their future in music will most likely not involve playing in an orchestra or teaching in a music school, but when asked if there were any other comments that band members would like to leave with the researcher, a number of them mentioned the future of their music and what it meant to them. There were a few comments on wanting to teach other children how to play musical instruments.

The bands have clearly had an impact on the lives of the young musicians as revealed by some of the closing comments on the questionnaire, which were as follows:

‘Music is my life it is a way of getting rid of my problems at home and in life. [...]’ (age 19);

‘Without music I would probably do wrong things like drug abuse’ (age 17);

‘That music is fun and that your heart must be in it so that you can feel the passion and play with dignity’ (age 18);

‘I love playing in this band its my hobbie and its all I talk about. It make[s] me confident to talk in a crowd and motivated. I love it’ (age 13);

‘I was never a lover to music today its my passion so music brings my deeper self out of me and i like that it always keep me happy’ (age 17);

‘Ek hou baie daarvan ek doen dit duur die liefde daarom musiek is in my bloed en lewe [I like it a lot and do it through love; music is in my blood and in my life]’ (age 18);

‘My goal is to become the best musician I can, and make it a part of life, and teach my music to the world’ (age 20).

As is obvious from the comments quoted above and others in Appendix B, these brass bands have an immense impact on the lives of their members. Whether it is just the opportunity to play an instrument, the start of a career or a safe haven from the reality of life on the streets, the band members are all influenced positively in some way. Comments on

the influence of the bands on the members were grouped together and the following themes tabulated in Table 3.2 emerged from the study:

	Bridgetown Brass Band	Two Oceans Hout Bay	Sunrise Brass Band	Omega Brass Ensemble
Members have a sense of meaning and purpose	35%	31%	29%	32%
Members are dedicated and focused	5%	3%	-	-
The band has a positive influence	27%	21%	35%	26%
Members are removed from drugs and crime	11%	6%	12%	-
Playing in a band provides a sense of family and teamwork	14%	12%	12%	26%
Members want to further a music career	-	-	9%	11%

Table 3.2: Influence of the bands on the lives of the band members

3.5 Conclusion

The members of the brass bands show no discrimination against age as there is a wide range in ages across the four bands that formed part of the case study. In general, however, the bands consist of the youth; many members start to play a brass instrument at a very young age when compared to learners in a Western brass band context. Emphasis is placed on getting the very young members to join the band after few lessons or without having had any lessons at all. Many of the young musicians come from musical families where they have grown up with music in their homes.

Not all members have access to their instrument of choice and they are often limited to the instruments that are available. A number of band members also play more than one of the instruments that are commonly found in brass bands, as well as other instruments that are not related to brass band music.

Many of these musicians are in the bands to escape the reality of life and drugs on the streets of the Cape Flats, and have found a sense of belonging in the bands. Very few of the band members experience any negative peer pressure; in most cases the band members have had a positive influence on their peers.

The relaxed method in which these musicians learn contributes to the positive outcome of these bands. The musicians do not read music, so they are not restricted by the constraints of the sheet music. Their freedom and enthusiasm is translated into the music that they produce. The teaching methods that are used and other aspects of brass playing are discussed in Chapter Four within the context of Schippers' (2010) 'Twelve continuum transmission framework'.

University of Cape Town

Chapter Four

Discussion of findings within the context of Schippers' transmission framework

4.1 Introduction

It emerged from my study that oral and aural methods are important ways of transmitting knowledge in the four bands of the case study. Linked to orality are other elements related to brass ensemble construction and playing techniques that are uniquely associated with the bands. I use Western brass pedagogy and ensemble structures as a reference point in the discussion of the findings that deal specifically with issues related to knowledge transmission. In doing so, I identify with Huib Schippers who, like me, started his music education from a Western perspective:

I came into the world of music with clear ideas about a canon of great music and a well-structured path to proficiency in interpreting it. I assumed that gradual progression from simple to complex, supported by technical exercises, notated music, and regular individual lessons, was the way people learned music across the world. (Schippers 2010:4)

Like Schippers, who spent over 30 years amongst musicians of other cultures, as indicated in Chapter One, I also came in contact with various non-Western musics and creole cultures as a result of growing up in South Africa. Comparable to my own experiences, Schippers was confronted with non-Western modes of transmission of musical knowledge and he subsequently developed his Twelve continuum transmission framework (2010:124). This framework is used as a guideline in the discussion and interpretation of the findings of my study.

4.2 Theoretical framework

Schippers' Twelve continuum transmission framework deals with both notation-based and aural traditions of knowledge transmission. He contrasts elements of an atomistic teaching approach with a holistic teaching method and structures his framework around the following main sections: 'Issues of context', 'Modes of transmission', 'Dimensions of interaction' and 'Approach to cultural diversity' (Schippers 2010:124). See Figure 4.1 for a detailed layout of the main sections and their subsections.

Twelve continuum transmission framework

Issues of context				Individual central	Collective central
Static tradition Body of work has been in existence for a considerable amount of time High regard for what is ancient Few new additions, closed system Music is a sign of distinction for an established class, whether social or religious Sometimes less emphasis on aesthetic value (as in healing or ritual music)	Constant flux Musical style is based on a continuous process of change and innovation Ongoing negotiation between old and new New contributions form core characteristic Music is young and/or constantly exposed to new influences, often outside elite culture Dynamic references for quality, which develop with new contributions to style	speaking and explaining during music transmission Conscious progress from simple to complex Curriculum-based, often with formal structures and exams Teacher guides and controls learning process in didactic relationship Written Central body of work exists in prescriptive notation that is use by performers Students may be given material to learn in notation without prior exposure to actual sound)	explanation during music transmission Intuitive progress from known to unknown Individual path, confusion as consciously or unconsciously used instrument Teacher demonstrates, coaches, or may even be absent (through radio, TV, recordings) Aural No or little notation is used Tonal material largely improvised (or "restructured") All music and exercises are first or even only presented in actual sound (live or recorded)	Conscious focus on individual achievement and development Tendency toward "art of art's sake" Emphasis on one-on-one lessons Strongly gendered Music making exclusive to men or to women Specific genres exclusive to men or to women Certain instruments favoured by one gender Musical decision making in the hands of one gender Avoiding uncertainty Music and information about music presented as absolute Canon and theory clearly divided and unchallenged Respect for hierarchy and authority Formalised learning path and pedagogy Long-term orientation Grade progression over years Emphasis on long hours of practise to make small steps on long road	Focus on achievement as group Social aspects important focus of musical practice Group lesson norm Gender neutral Musicking equally by men and women All genres open to men and women All instruments played equally across genders Musical decision making in mixed-sex bodies Tolerating uncertainty Musical ideas presented, discussed, and shaped to answer the needs of the musical setting Critical approach to canon and theory Constant challenge to hierarchy and authority Acknowledgement of different leaning paths/ styles Short-term orientation Progress steered by quick results Working towards tangible goals in near future (e.g., performances)
Original context Music is practised in its place or culture of origin, or a re-creation thereof Music is practised at the time of its creation Music is practised in the cultural context in which it originated 'Reconstructed' authenticity Music is practiced in a manner that consciously follows an authoritative vision of re-creating characteristics of the historical, geographical, and/or social circumstances of the origin of the music Assumed superiority of origin	Recontextualization Music has moved to another place or culture and taken new roots there Music has been transposed to a new era Music has taken root in a new cultural context or social setting 'New identity' authenticity Focus on being "true to self"; it is taken for granted in the teaching situation that the music practice does not have the same role in society as it did when and where it originated Critical approach to what is handed down	Tangible Emphasis on instrumental technique Emphasis on well-defined repertoire Emphasis on theory Dimensions of interaction Large power distance Teachers undisputedly direct the learning process Formal words or ways of addressing teacher Physical distance between teacher and learner	Intangible Emphasis on expression Emphasis on creativity and improvisation Emphasis on abstract, spiritual, or metaphysical values Small power distance Learners are valued as peers/ equal participants Colloquial forms of addressing each other Learner and facilitator close and at same level of physical elevation	Approach to cultural diversity multicultural monocultural	intercultural transcultural
Modes of transmission Atomistic/ analytic Use of didactic pieces of music such as graded exercises and etudes Explicit music theory Substantial amount of	Holistic "Real" repertoire serving as the basis for actual transmission Implicit music theory Relatively little speaking and				

Figure 4.1 Schippers's Twelve continuum transmission framework (2010:120–124)

The purpose of this continuum is to show varying transmissions of knowledge in different communities; it does not promulgate a correct method of transmission. According to Schippers, an atomistic or analytical approach places an emphasis on ‘monodirectional didactic-teaching of a “single truth”’, whereas a holistic approach ‘leaves more room for learners to construct their own musical knowing, leading to a more individual approach, even if the body of knowledge [...] is quite closely defined (Schippers 2010:85).

The threads from Schippers’ framework are not presented individually, but are woven into the discussion of the findings, which are grouped under the following headings and subheadings:

- A music culture in flux
- Learning environments and processes
 - Rehearsals and methods;
 - Memory;
- Repertoire and performance-related musical elements;
- Technical aspects related to the performance of brass instruments;
- Inter- and intrapersonal communication in society.

4.3 A music culture in flux

The case study’s brass bands are in a cycle of continuous change. They have a number of influences such as their place of origin; where they have put down new roots; and the contemporary influences surrounding the bands that help mould and develop them. These elements, old and new, all contribute to the development of this genre. As political and socio-cultural changes occurred, the purpose and function of the structures of the bands and music that they perform has undergone metamorphoses.

Influences on the case study’s brass bands can be traced from across the world. As discussed in Chapter One, a large influence comes from the roots of slavery and the influx of slaves and settlers from Africa, Asia and Africa. Once music had taken root in the Cape, bands from America came on tour and they influenced the development of the minstrel bands in Cape Town. In a further development the brass bands emerged, with strong influences from the minstrel roots, as well as strong influences from the American and British brass band culture. The bands that were used in the case study are unquestionably ‘intercultural’, which Schippers describes as representing ‘loose contacts and exchange between cultures’ and including ‘simple forms of fusion’. While interculturalism can be

'steered [...] by [a] feeling of political correctness' it can also sprout out of profound musical interest and awareness' (2010:31).

The brass band genre has taken root in the Cape Peninsula and has developed its own identity in the communities around the bands. Contemporary bands, however, are made up from people from the same communities, who have similar financial situations, with similar historical backgrounds, so it would appear that the case study's bands have settled into their new contexts. Transcultural relations that were present and have been written into the history of these bands have contributed to the creation of their own purpose and identity.

4.4 Learning environments and processes

Observing the rehearsals formed the most important part of the field research as this is the environment in which most of the learning takes place. The music learning processes of the case study's brass bands mostly correspond with the aural/ holistic end of the continuum. The Omega Brass Band has made connections to the Western end of the continuum, and they are slowly pulling themselves across the scale by learning to read notation, learning music theory and by making use of a conductor leading the rehearsals. Members of the Sunrise Brass Band read letter names of notes off pieces of paper when they are learning some of their music. The Hout Bay and Bridgetown bands are still at the holistic end of the continuum as they do not read any music notation.

The learning environment and processes are discussed under the heading Rehearsals and methods, as well as Memory.

4.4.1 Rehearsals and methods

The transmission of knowledge in the brass bands of the case study is achieved in a holistic manner, by which the members learn numerous skills simultaneously instead of focusing on a singled out aspect. The practical and theoretical sides are merged and there is little or no differentiation between the two when playing; this style of knowledge transmission is implicit, as theoretical aspects are not learnt separately. Not using skill-based exercises means that the band members use their repertoire as material for the basis of their learning.

Since this mode of transmission of knowledge requires no notation and no knowledge of notation, the leader shows the band what to play, and how to play it, by playing the music on the specific instrument, or on another of the brass band instruments. This demonstration means that the first memory that the band members will have of the music is auditory as

opposed to the visual memory aid that musicians in the Western setting use. Emphasis is therefore not on the skill and accuracy by which the band members play the music, but rather allows for emphasis to be on freedom of expression and the development of the creativity of the band members.

Holistic and atomistic/ analytical teachings are on the opposite sides of the continuum (Schippers 2010:120). The difference between Western and case study brass bands can be seen clearly in this section. The holistic approach uses the band's music as the foundation for the learning. There is very little talking during the rehearsals and in the learning process the leader plays and the band members copy what has been played. They subconsciously copy some elements, and they consciously follow the melody and fingering or slide positions. During this learning process musicians learn theory implicitly; for example, they may not label the music they are playing as being in simple quadruple time, but, when they are playing the music, they will, without thinking of the theoretical terms of Western music play the music with the correct number of beats because they have learnt that it sounds 'right'. Dealing with aspects such as key signatures is another example of this; band member's ears are trained to know what sounds correct, if the song starts on a G, they will play F-sharps, without knowing that they are, in fact, playing in the key of G major.

The atomistic traditional Western approach entails the musician learning skills and playing techniques through exercises and drills and musicians also tend to learn music theory apart from their instruments.¹ There is a large amount of explanation and dialogue during the lesson as the teacher explains to the learner how he or she should achieve the technique or skill. These skills are worked into a curriculum so that the musicians progress from easier skills to more challenging ones over a period of time.

The musicians in the case study acquired skills as they are needed to play the repertoire that the band is rehearsing. Three methods of knowledge transmission are used across the four studied bands to teach the above-mentioned aspects of music; they are visual, oral and written. These methods also fall into two wider categories, namely group and individual tuition.

¹ Recent developments in music education emphasise the combination of a holistic approach to music learning through the combination and integration of playing, music theory and aural skills (Herbst 2006).

² South African College School, a well-established boys' school in Newlands (Cape Town), with a

Visual learning takes place when the teacher plays an instrument with the members, and they learn by watching the fingering and valve positions. While watching, they also hear what the melody or harmony sounds like. They imitate the melody, harmony and tone of the instrument. Playing with someone who is pitching notes correctly helps weaker players who are unable to pitch accurately, because they hear the notes that they are aiming to play.

The leader is not elevated or separate from the band during rehearsals. The leaders walk around during the rehearsal, they move among the instrument groups and become part of the individual group as the band plays the piece that they are working on in rote. Schippers' dimensions of interaction include a continuum based on power distance. The case study's brass bands, again with the exception of the Omega Brass Ensemble, are on the right hand side of the continuum, where there is a small power distance between the band leader and the musicians (2010:120-124).

The leader's presence in the group encourages the young musicians to listen to what he is playing and to imitate it. With the leader closer, it is easier for them to follow his auditory lead, and for them to follow fingering or slide positions. Playing in a group such as in the case study also allows the junior members of the band, who may be struggling, to listen to the more confident, older members if they are struggling with a section. Green points out that some learning takes place in a group setting without the musicians consciously being aware of it:

performance, composition and improvisation abilities are acquired, not only individually, but crucially, as members of a group, through informal peer-directed learning, both conscious and unconscious. (Green 2008:63)

As Schippers points out, learning occurs even when you are not being taught directly by a senior leader or teacher (Schippers 2010:62). The findings of the fieldwork in this study concur with this statement of his. Very little, if any, direct teaching is done during the rehearsal time. The transmission of knowledge that takes place during rehearsals is presented below. Each of the bands differs slightly from the others and this has a different effect on how the members have learnt what they know.

The four bands all start their rehearsals by members warming up and playing on their own. When the leader is ready to start, the band is quiet and they start the rehearsal as a group. They rehearse the repertoire repeatedly until the leader is happy, and then they repeat the process with the next piece. The only band that deviates from this is the Omega Brass Ensemble; they rehearse as a group and then split up into sectionals. During these sectional

rehearsals, the members are given more focused attention and some one-on-one instruction, if need be. Their rehearsal concludes with a group rehearsal at the end.

Within the separate brass bands of the case study, the micro structure of the rehearsal and the ways of learning music differ slightly. Sunrise brass band members read the note names of some of their music off sheets of paper, but there are no note values, just the alphabetical handwritten letter names on the paper. The members of this band learn music very quickly. The older members of the band only read the music once or twice, but the younger children seem to depend on the paper containing the letter names, as they rarely take their eyes off it while they are playing. At later rehearsals, the leader took away the paper with the letter names on it and said that they no longer needed it; they played the music without any problems when they no longer had the security of the guiding letter names.

When teaching new music, even with the letter names written out, Mr Samuels still teaches the members the music as if they do not have the letter names of the music notes that they need to play in front of them on a music stand. He plays the part on his instruments and then gives the band their starting notes by playing them. He repeats the music a few times and expects the musicians to join in as they are able. After the first few bars, most of the band is trying to copy what he is doing. It is remarkable how quickly the members learn the music and how quickly all of the parts are added and played together. This approach is holistic and supports aural transmission of knowledge (Schippers 2010:124).

Apart from the Omega Brass Ensemble, the band leaders start the band at the beginning of a piece, either by counting them in vocally, or indicating the start with an arm. They, however, do not continue conducting throughout the piece. The leaders also end the piece using their arms, as their voices will not carry across the volume of the band. The band leaders do not make negative comments to any of the band members. The comments are all positive and aim to encourage the band in some way. If there is a problem, the leader solves it by playing the relevant instrument in the section near the musician who is struggling. This gives the musician something to listen to and to focus on copying and the issue is corrected. The environment in which the band members learn is very positive.

Schippers (2010:6) explains how he had learnt skills through spending time with more experienced musicians who, just like the leaders, did not tell the musicians that their beat was not correct or made another negative comment. The presence of the instrument next to the musicians caused them to subconsciously adjust their beat or notes to match the rest of the band.

Of the four bands that were observed, the Omega Brass Ensemble and the Sunrise Brass Band have, according to Western ideology, a much more formalised setting than the other bands. The conductor leads by conducting conventionally most of the time and showing members dynamic levels and cueing sections when necessary. The conductor has a very Westernised job description. The band was part of a development programme where they observed and played with various bands at SACS² and with the Cape Town Concert Brass Band.³ Their band leader arranges music for them from that is heard on the radio. The leader of the Sunrise Brass Band had spent time in a SANDF⁴ band. This blend of Western culture with the Cape music culture has most probably been influenced by this. He has since then played with a much larger group where his style and impressions of leadership may have been influenced. Initially, in rehearsals, as conductor he led from the front. He kept control using a quiet yet very effective approach.

Musicians in a Western Classical setting generally receive one or two individual lessons weekly for a number of years. This may continue through the school years and perhaps at university, if a musical career path is followed. These lessons are supplemented by playing in ensembles and orchestras, but the main learning session is seen to be the individual lesson.

Regardless of the bands' separate methods of reading notes or music or whether or not they know what the letter names are of the notes that they are playing, all of the musicians in the bands that were observed store a tremendous amount of music in their memory. The well-developed skill of memorisation and learning using oral and aural methods is an underlying characteristic throughout the four bands of the case study.

4.4.2 Memory

Aurally-based memorisation of music is a crucial part of the learning processes of these bands. Three of the bands did not use Western staff notation to assist with the memorisation process; Omega Brass Ensemble was the exception to this as they read music and used sheet music during performances. It is necessary to have a basic understanding of the

² South African College School, a well-established boys' school in Newlands (Cape Town), with a very strong and well-developed music department.

³ This band was started in 2000 by Graham Coote. Initially it was a Bishops Old Boys brass band, but they were soon joined by more of Graham's past pupils from Pinelands High School and Grey College in Port Elizabeth. The band follows the British Brass Band tradition and has members who are professional and amateurs.

⁴ South African National Defence Force Band.

processes involved in the storing of information (memory) in order to fully grasp learning that takes place in the bands.

Memory involves three key stages; these include encoding, storage and retrieval of the information (Grieve *et al.* 2006:167). The first stage, encoding, according to Grieve *et al.*, is 'the process of forming a memory code'; this needs to be done so that the brain can operate with the information. When in the stage of encoding, it is imperative that concentration is active, because focus on the fine details is needed to remember an event. Grieve *et al.* continue to state that there are three suggested ways to encode information: the first method involves elaborating on the event in order to remember the information by creating links. The second method is through the use of visual imagery, creating pictures to assist with remembering the event. The third method is by finding personal meaning in the event or information to assist remembering.

The second stage in memory is storage. Once the information is encoded, people move it into one of three types of storage. There is sensory memory,⁵ short-term memory⁶ and long-term memory.⁷ Within the short-term memory, there is a system called 'working memory' (Baddeley 2004:18). According to Baddeley, the systems within the working memory are the phonological loop and the visuo-spatial sketchpad.

⁵ Sensory memory is the first part of the storage, '[i]nformation is held in sensory memory just long enough for part of the information to be selected for longer storage' (Grieve *et al.* 2006:168). According to Baddeley there 'are at least two [...] components to sensory visual memory [...]. One of these appears to depend on the retina of the eye and is primarily influenced by the brightness of the stimulus presented. The second one occurs [...] in the brain after information from both retinas has been received and integrated.' This deals with 'shape recognition' (2004:15). The sensory memory retains information for a brief time while it is still unprocessed. (Cardwell *et al.* 2003:5). It has been proposed that this form of memory helps to give an uninterrupted flow to what humans see.

⁶ In short-term memory, images and sounds are stored; it remains there for approx. 20 seconds. According to Grieve *et al.*, information can be stored there for longer, but then it needs to be repeated in rote to help store it. According to Eysenck and Keane, short-term memory has the following two characteristics; it has an '[e]xtremely limited capacity (only about seven digits can be displayed)' and it is fragile, 'as any distraction usually causes forgetting of the number' (Eysenck & Keane 1997:126). Groome explains that, as seen in the Atkinson and Shiffrin model, information cannot remain in the short-term memory unless it is constantly reviewed (Groome 2008:182).

⁷ Long-term memory is a 'store of essentially unlimited capacity which can hold information over extremely long periods of time' (Eysenck & Keane 1997:124). Groome writes that 'long-term memory refers to the memories which are *not* presently in our conscious awareness, but which are held in storage ready to be recalled' (2008:182).

In the phonological loop, which deals with acoustic information, verbal or aural information is retrieved. Cardwell *et al.* refer to these two sections in the phonological loop as the 'inner ear' and the 'inner voice':

One component is the phonological store (inner ear) that allows acoustically coded items to be stored for a brief period. The other component is the articulatory control system (the inner voice) that allows subvocal repetition of the items stored in the phonological store. (Cardwell *et al.* 2003:15)

Whereas the phonological loops deals with acoustic information, the visuo-spatial scratchpad can be thought of as an 'inner eye'; visual and spatial information is stored in the scratchpad. Similar to the phonological loop the storage capacity is limited but independent of one another. This interdependence allows a person to work simultaneously with a spatial draft and review information in the phonological loop (Cardwell *et al.* 2003:15).

Baddeley states that '[t]he central executive component of working memory [...] is assumed to be a limited-capacity attentional system that controls the phonological loop and the sketch pad, and relates them to long-term memory' (2004:62). Cardwell *et al.* concurs with this and adds that the system is flexible, as it can 'process information from any modality' and it is important when dealing with attention (2003:15).

The band members in the case study learn their music by rote. With the exception of the Omega Brass Ensemble, which shows influence of Western teaching methods and notation, the band members do not learn their music by reading it using Western staff notation. A small minority of members of the Sunrise band initially learn some of their music reading alphabet letter names, but these are only the beginners.

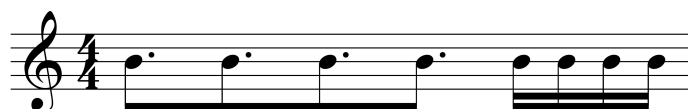
Information is not stored directly in the short-term memory system, as there are many distractions at the band rehearsals and music would easily be lost. Members need to learn eight or sixteen bar phrases, which together make up verses, choruses and bridges. Eysenck and Keane (1997) have indicated that short-term memory system is restricted to seven digits (single bytes of information). However, working memory enables the musician to overcome the seven-figure limit. Aural information is stored in the inner ear, or phonological loop. While new data is being acquired, this information is taken from the loop and repeated sub-vocally in the articulatory store, within the loop.

4.5 Repertoire and performance-related musical elements

Since the case study's bands play in a variety of settings, they need repertoire that will suit all of the occasions. The repertoire ranges from traditional Minstrel music to music that is written by local composers, and to contemporary music that they hear on the radio.

The brass bands, and other indigenous music that branch from similar genres in Cape Town, have a distinct rhythm that is present in most of their traditional music. The percussion section of the brass bands is the driving force behind the performance and is a strong characteristic of the music. When the bands play slower ballads, the driving rhythm more often than not makes a loud entrance after one or two verses in the slower tempo.

The cross rhythm that creates this sense of urgency, as well as coherence and drive, is as follows:



The rhythm in the brass band is constant and there are fills at the end of sections or at the end of eight-bar phrases. The percussion section plays a syncopated rhythmic pattern throughout the piece and it is decorated at the end of phrases with ornamental runs and natural accelerandos. This is achieved by diminishing the length of the note value in the latter half of the bar, which maintains the exciting feeling that the music portrays.

There is no specific metre that is preferred or common to the music that the bands play. The music that they choose to play, in general, is contemporary music that they have heard on the radio, or their leader's favourite music from the past decade or two. The majority of the popular music that is heard on the radio is in quadruple simple time and this has, by default, become the most popular meter for the music that the bands play.

The aim of the music that these bands play is to entertain audiences and to celebrate. The music is therefore fast in tempo as this provides a more celebratory feeling than the slower tempo. The Sunrise Band played a piece which started in a slower tempo, without the rhythm section. They played the first two verses like this and when they played the chorus, the rhythm section joined in and the tempo was drastically increased. This is a technique which they used to impress the judges in a competition. The rest of the piece is played with a carnival feeling.

The form that is most commonly used in the brass bands is the strophic form. This form comprises the organisation of verses and choruses alternately, with the optional insertion of a bridge section.

Verse 1	Chorus	Verse 2	Chorus	Verse 3	Bridge	Chorus
---------	--------	---------	--------	---------	--------	--------

This form is not specific to the tradition of brass band playing, but, again, is simply the most featured form on the radio where most bands find their repertoire.

The music of the case study's brass bands is recontextualised as it comes from different cultures, and it is in constant flux as it develops to suit the needs of the band and so that it can be moulded into the genre.

The studied brass bands play very loudly. Their main reason for playing so loudly during rehearsals is that many of their performances are outside and they need the sound to carry across the open space or street in which they perform. Performing outdoors may be a reason why the dynamic distinction in the bands is not very varied. In all of the case study's bands the general dynamic level is fortissimo. They start fortissimo and in most cases and, unless the orchestration is thinned out, they keep up fortissimo until the end of the piece. The committee members and leaders agreed that the music is loud because of the nature of their performances.

Comments from the band members on the topic of dynamics include the following: An eighteen-year old, when asked what makes a band sound bad, said 'when people blows louder than the others or want to beat the others.' A twelve-year old said that it sounds bad when 'the children make lots of noise'. Commenting on what makes a band sound good, a twenty-three-year old stated that it takes 'harmony, tone and decent volume' and a mature player, aged fifty seven said that, in order to win a competition, you need to ensure that the band is 'playing harmonies soft and playing on the beat'. A fourteen-year old mentioned that 'peace and quiet' makes a band sound good. Despite these comments, the bands still played very loudly.

From the comments above it is clear that the band members seem to have knowledge of dynamics and their importance and the effect that they can have on music. It appears that it is part of this genre of music to be loud and at a set volume from beginning to end. When I was recording the Bridgetown Brass Band I struggled to hear the band when I played it back because of the severe reverberation and distortion that occurred. When sitting in the hall, I

could literally feel the music through the chair on which I sat. A baby, however, managed to sleep peacefully throughout the one rehearsal.

One of the Bridgetown members, aged 13, said that to win a competition 'everyone puts in 150% of their effort', something which the bands do in both volume and in spirit. In an external setting, all of the parts will be heard clearly, as there are no containing walls for the sound to bounce off and reverberate around as in an enclosed space.

This adaptation of the music and techniques of playing the instruments is part of the constant flux mentioned in Schippers' theoretical framework (2010:124). Musicians have adapted to their environment and play the instruments accordingly.

The Hout Bay Band has the weakest sound and dynamic level in comparison to the other bands; they rehearsed out of doors and the wind was blowing their sound away. They are also less enthusiastic than the other bands. The venues that the other three bands practiced in were very bare and had smooth, hard surfaces off which the sound was bounced to reverberate around the halls and classrooms. The Hout Bay bands' sound disappears into the surrounding streets and is blown away.

Another one of the purposes for this study was to determine the advantages as well as the disadvantages of this system of teaching as seen through the eyes of a researcher trained in the Western Classical tradition. The bands' tuning, according to Western ideals, was not good, but listening to the four bands, and to others that played at the Carnival, it was very evident that the bands have a unique tuning system that is different to Western tuning systems. The discrepancy in tuning and the miss-pitching add to the texture and make the sound much fuller. Most bands only have three melodic parts, but it sounds like a few more when all the instruments are played together. Moving towards the Western continuum, by tuning the instruments, could affect the sound which has become unique to these bands.

According to Sanborn, brass instruments are tuned using just intonation (2005:30). Sanborn also points out that tuners are tuned according to equal temperament, which then causes problems when trying to tune a scale. When playing a trombone, it is easy to adjust the tuning on the slide when playing with instruments of other tuning systems. On the trumpet, a player needs to adjust the slides and manipulate the pitch of the notes using embouchure. This adjusting of the slides was not observed during the field work period. There are two notes of the trumpet for which players need to lengthen slides to play the notes. This action

was also not observed during the research period. This means that the lowest D and C sharp on the trumpet will be sharper than the other notes in the chromatic scale.

4.6 Recontextualisation of instrumentation and technical aspects related to the performance of brass instruments

The Cape Town brass bands utilise a similar instrumentation to the modern⁸ instrumentation in a traditional British Brass band, as seen below (Stewart 1951:30):⁹

2	Double B-flat tubas
2	E-flat tubas
2	Euphoniums
2	B-flat tenor trombones
1	G bass trombone ¹⁰
2	Baritones
3	Alto horns (solo, 1 st and 2 nd)
1	B-flat Flugel horn
1	E-flat soprano
2	B-flat solo cornets
1	Repiano (or 'first') cornet
2	Second cornets
2	Third cornets

There usually are 25 players in a British Brass Band competition band; the above list includes 23. The additional instruments generally are cornets. The British bands differ in this respect from the Cape Town bands, which, in general, are large. Competition regulations provide guidelines for the number of players that should be in the bands to obtain optimum results, and so that smaller bands are not overpowered by a much larger group (Stewart 1951:30).

Another influence on the case study's bands is that of the American concert bands. According to Stewart, the bass section of a British band is the size of the bass section in an American concert band, which is three times the size (Stewart 1951:30). The American bands have between 50 and 60 players (Stewart 1951:52). The size of the American bands is comparable to the size of the bands in the case study, and others within the genre.

⁸ 'These early industry sponsored wind bands had no standard instrumentation.' They were initially wind bands, containing woodwind instruments, but as they developed the rough workman's hands were more suited to brass instruments (Mamminga 1971:82)

⁹ A number of older sources are consulted in this section, as they still form part of core material related to historical and technical aspects of brass playing.

¹⁰ According to Mamminga, the G trombone is sometimes substituted with the B^b- F trombone (1971:83). The trombones that the Cape Town brass bands use are B^b trombones; as they do not have the trigger attachment.

The case study's brass bands, when all the members are present, are also between two and three times the size of the British Brass bands and their instrumentation is not as set. According to Mamminga, 'the greatest difference' between the American bands and the British Brass bands, perhaps, is that the Americans use French horns and trumpets as opposed to cornets and tenor horns (1971:83). These instruments are sometimes found in the brass bands in the case study according to their availability.

The British brass bands and the brass bands in case study make use of 'bell-front' instruments, which contribute to the bright resonance of the bands (Mamminga 1971:83). Another reason, according to Stewart, for the bright sound, with regard to the British bands is that '[a]ll the instruments are built in high pitch a half-tone higher than our customary "A 440," a feature which gives an added brilliancy to the tone' (1951:30).

Below is a brief description of the instrumentation of each band and a diagram portraying the seating, or standing, plan in a standard British-style brass band (1971:82):

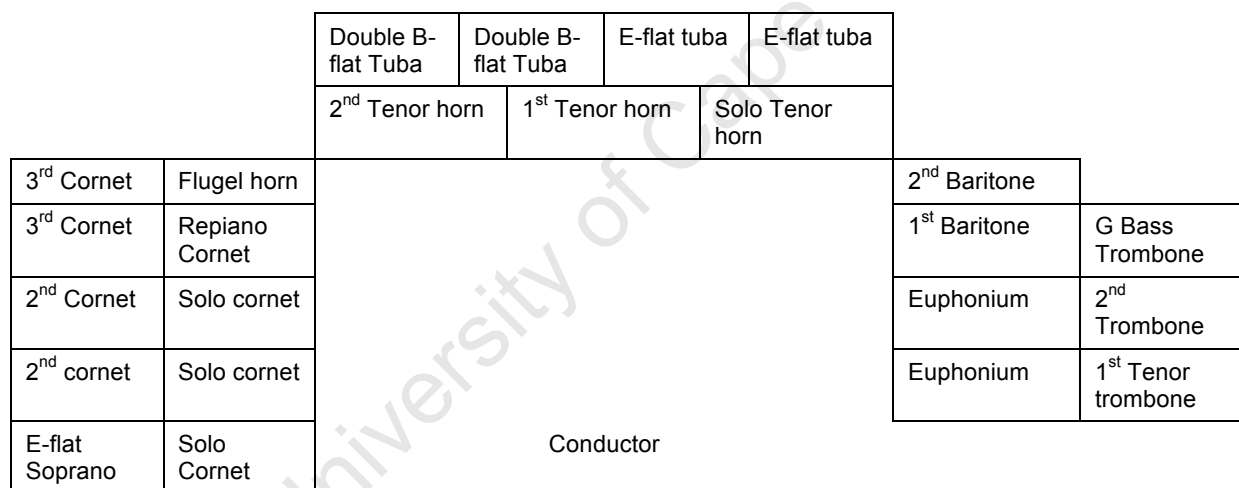


Figure 4.2 British Brass Band seating arrangements

The similarities in basic instrumentation of the brass, the similar rounded seating arrangements and the absolute love of music and atmosphere that travel with the bands are a few of the things that connect these Cape Peninsula Brass Bands and the British Brass Bands.

The instruments that are used in the contemporary Cape Town brass bands are trumpets, which play the lead melodic role; this is similar to the American bands that also use their

trumpet section frequently to carry the melody.¹¹ Trombones, percussion and, in one of the studied bands and in a few that were observed in the New Year parade, there are saxophones, but this is less popular and is played by older men.

In the Bridgetown brass band, 37.5% of the members can play instruments other than their principal instrument; this is also a feature in British brass band circles. The factor that determines the number of members in each instrument section is not the players' or a set seating plan, but rather the availability of band members and number of instruments that the community of band own.

Being a brass band, there are mainly brass instruments, with an accompanying percussion section. The band comprises of trumpets, two of which are piccolo trumpets, there are also trombones and the percussion section, which consists of two bass drums and five snare drums. In general, approximately two thirds of the instruments were trumpets and one third trombones.

The role of the instruments in the band is straightforward. The leading section in the band is the trumpet section. The leader of the band plays a trumpet while he conducts. The trumpets play the melody or the 'tune', as they call it. When there is miss-pitching, they create a second or harmony part that may be unintentional, but, however, adds to the overall sound; this issue is further explored later in the chapter.

The trombone section is divided into two groups. One group plays harmony notes, but instead of playing a second or counter-melody, they play repetitive rhythmic patterns with the harmony notes, taking the role of an electric or double bass in a band. The second group of trombones plays a second or counter-melody under the trumpets. One of the trombones has a much larger bore than the other instruments, signifying that the sound will be considerably louder, fuller and, depending on the harmonics (overtones) that are created, richer. This larger bore could indicate that it is a bass trombone.

The percussion section plays a very important role in the band; even though there are only a few players, they are the loudest. The bass drums play a rhythmic pulse throughout the music and, at the end of sections and phrases; they play fills that join the sections, creating

¹¹ The American concert bands also rely heavily on their trumpet sections; 'Americans rely primarily on trumpets or occasionally cornets in their homogenous brass ensembles and brass choirs.' (Mamminga 1971:83) The instrumentation of the brass section of an American concert band is very similar to that of the Cape Brass Bands.

smooth transitions. The snare drum players in this band are amongst the younger very talented members who keep the music energised with their fast rhythms. They join the bass drums and play fills to end phrases.

The aspect of gender has not been found to be an issue during observations of the case study brass bands. The Christmas bands used to be male only, but this has changed in recent years (Bruinders 2012:177). There are more males in the case study brass bands than there are females, but this can be attributed to the instrument family and not specifically to the bands in the case study. In general, brass instruments historically were played more frequently by males than by females. This stereotype is changing slowly and, in the case study, the brass bands had an increasing number of females. I did not notice that the females in the groups were treated differently to the males during rehearsals; this is in agreement with Schippers' gender neutral section in dimensions of interaction. Schippers' has placed equality of males and females on the holistic end of the continuum (2010:124).

The members of the Bridgetown Brass Band stand when they rehearse to have eye contact with other players. The other bands' foci are solely on the conductor and they sit according to a specific seating arrangement, in rows, and they all face in the same direction. The Bridgetown members focus on their peers and the leader stands in the middle when they start and end a piece. The leader is not the focal point throughout the performance, as he may be in a Western performance, because the brass band leaders in the case study were not relied on to keep a beat.

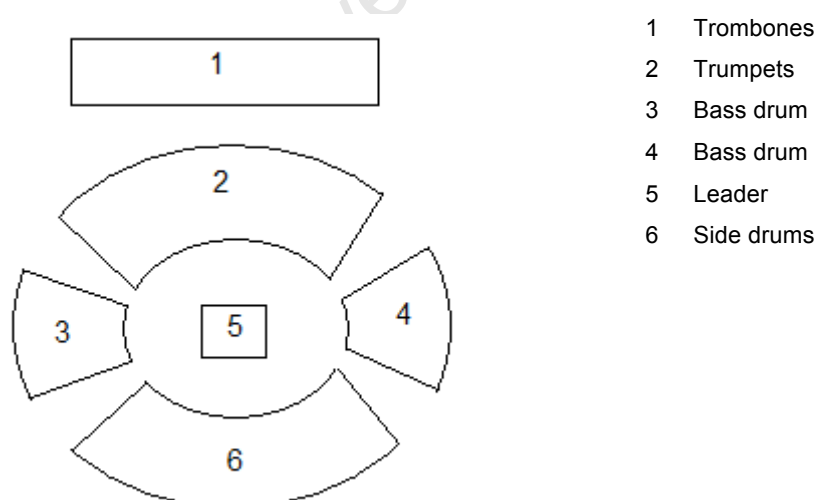


Figure 4.3 Bridgetown Brass Band rehearsal seating plan

The Hout Bay band is similar in instrumentation to the Bridgetown band; there are trumpets, trombones and a percussion section. The leader of this band is a trombone player and the music often starts in the trombone section. They play a harmonic rhythm, again in a repetitive pattern. There are far fewer trombone players in the band in proportion to the trumpet players, and in comparison to the other three bands. The ratio between the trombones and trumpets is approximately 1:3. No counter-melody is present in the trombone section of this band. The trumpet section plays the melody and no counter-melody is played on the trumpets, only the improvisation and decorations that the individual players add, as well as the harmonies created by miss-pitching. The latter also provides a link to the intangibility of the transmission of knowledge and the tolerating of uncertainty in the dimensions of interaction, as discussed later (Schippers 2010).

The percussion section consists of three instruments: bass drums, snare drums and crash cymbals. The bass drum is used to maintain an even rhythmic pulse throughout the music. There are occasions when the bass drum plays a fill, but they maintain the driving even speed pulse throughout their improvisation. The snare drums are used to play the rhythm and to play fills, as it is in the other bands, at the ends of phrases. This band was fortunate enough to have a set of cymbals. The cymbals played quavers on the off beats for almost the entire duration of the piece. This adds to the rest of the percussion section's feeling of driving the music forward and filling it with liveliness, a feature of minstrel and brass band music.

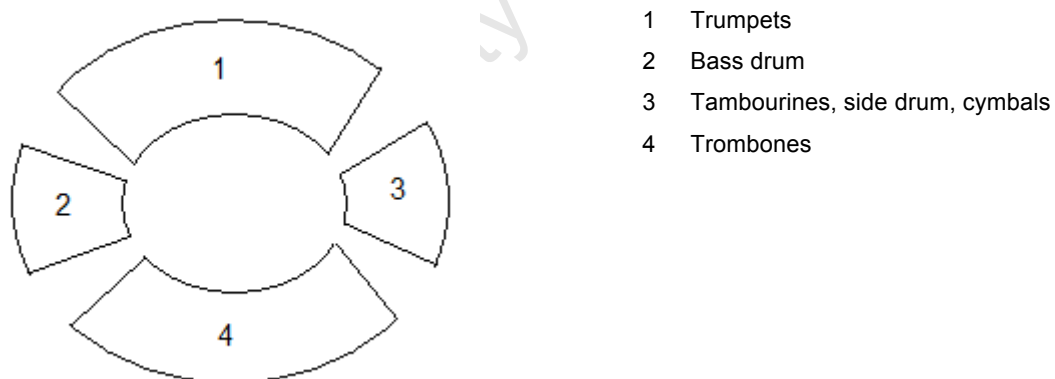


Figure 4.4 Hout Bay Brass Band rehearsal seating plan

The Omega Brass Ensemble's best, most confident players' section is the saxophone section; there are altos, tenors and a baritone saxophone. The trumpets are the next best, followed by the trombones. This is the only band that has a weak trombone section. The trombone is a difficult instrument to learn because of the slide positions and lack of valves. The other three bands have leaders who play the trombone, and this has influenced the

development of their trombone sections, as the members have had a visual and aural leader to follow.

The seating plan for the Omega Brass Ensemble is as follows:

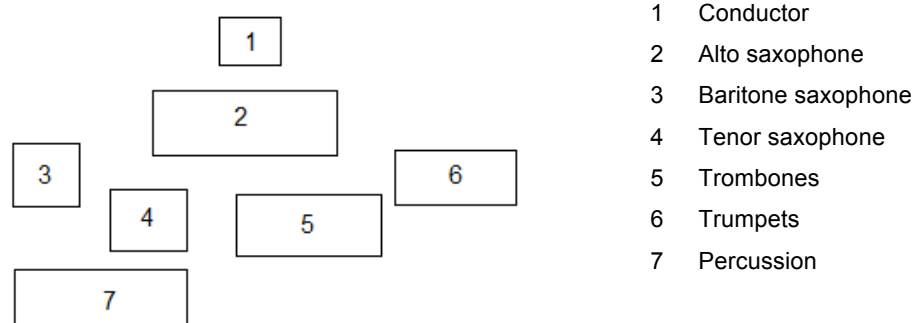


Figure 4.5 Omega Brass Band rehearsal seating plan

In the Sunrise Brass Band, the trumpet section is the largest and the best section in the band. This is a common trait of the bands that were observed both as case studies and in the Carnival. The trumpeters, who comprise four fifths of the total brass section, excluding the saxophones, are divided into two uneven groups. The more advanced players are responsible for playing the melody and are free to improvise on it if they want to. The second group consists of beginners who play the second, or harmony part, this is the lower part and is therefore easier for them to pitch. The saxophones double up on the second part.

The trombone section is the bass section in the band. As in the other bands, the trombones act as a harmonic and rhythmic bass line. The percussion section makes use of bass drums, snare drums, tom-toms, tambourines and cymbals. The bass drum, in most of the music, keeps an even pulse, but they occasionally play a rhythm other than that of the pulse. The snare drums play continuous driving marching rhythms. They are sometimes joined by the tom-toms, but these frequently play their own rhythms and fills. There are fewer snare drums than there are tom-toms. The Sunrise band was the only one out of the case studies that used tom-toms.

Snare drums have a very sharp, powerful sound as opposed to the tenor sound of the tom-toms. When listening to the bands you can clearly hear this distinction because the brasses, and saxophones were not overpowered and the tone of the band, in general, was softer. The tambourines and cymbals are played mainly on the offbeats. Playing on the offbeat is a

common feature in the music of the Cape bands. It, as mentioned before, gives a driving, energetic feel to the music.

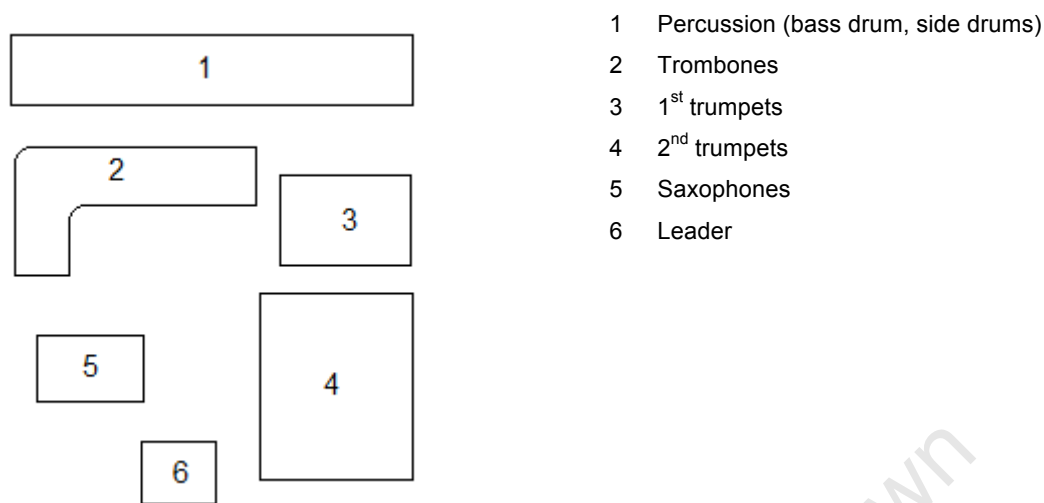


Figure 4.6 Sunrise Brass Band rehearsal seating plan

Recontextualisation describes how music has moved between cultures, moved into a new epoch, or changed social setting, whilst the new identity describes how music in its new setting does not necessarily have the same purpose as it did previously. These elements are typical of the brass bands. As described in the section dealing with the history of these bands, the music has moved across cultures and now has a different purpose in the new social setting. Previously music was used as entertainment for audiences and as an emotional outlet for those who were performing. The bands now help to keep youth from using drugs and getting into gangs, as well as to develop their characters and perception of themselves to give them a sense of self-worth.

The combination and use of instruments in these brass bands could be described as heterophonic. Heterophony describes a non-Western texture <Britannica>. It draws its roots from Asia and the Middle East. A heavy influence from these regions was introduced when the slaves were brought to South Africa, and the texture of their music has remained. The soundscape that developed from creolisation can also be seen as a facet of recontextualisation.

Heterophony occurs when there are 'two or more different versions of what is essentially the same melody (as distinct from polyphony). It often takes the form of a melody combined with an improvised version of itself' <Britannica>. In the music that was studied, numerous

versions of the melody were being performed simultaneously, contributing to the unique sound ideals associated with the bands. Depending on their skill, players improvise around the melody. It was also found that they, when tired, played variations of the melody in a lower in pitch than the original.

The quality of the sound or timbre is important. A great trumpeter, such as Wynton Marsalis (born 1961) or Serge Nakariakov (born 1977), according to Western classical guidelines, has a strong, crystal-clear tone. The trumpeters in the brass bands in the case study do not possess that tone quality, which is not necessarily a negative aspect. The tone of the trumpeters and trombonists in the case study is a less precise than with iconic Western musicians. The case study's musicians have a rounder tone and do not give the impression of a clean, clear attack and tonguing of the notes. The overall sound is less defined, and this is a characteristic of the timbre of the music in these bands. This tone may be passed on because the band members copy what their leaders play. If their leaders have that specific tone, the members may imitate it.

According to Criswell, there are three elements that are imperative when striving towards good intonation, namely 'good breath support, posture, and embouchure control' (2008:65). Embouchure contributes to the sound that comes amplified out of the instrument's bell; this embouchure is unique to brass playing. In Western music, copious exercises and drills have been created to make sure that pupils play with the 'correct' embouchure. This aspect is not taught in the brass band genre, and no exercises are played by rote. This is also a good example of the difference between the analytical approach of Western music and the holistic approach that the brass bands follow.

As part of the investigation into what gives the brass bands their unique sound, the aspect of embouchure must be looked at as it determines how the mouthpiece connects to the players' lips (Mathez 1987:30). Farkas describes embouchure as the way in which players create a washer that seals the air flow and joins the player to the instrument (1962:5). He continues to define embouchure as:

[t]he mouth, lip, chin and cheek muscles, tensed and shaped in a precise and cooperative manner, and then blown through for the purpose of setting the air-column into vibration when these lips are placed upon the mouthpiece of the brass instrument [...]. (Farkas 1962:5)

The embouchure consists of a variety of aspects, such as vibrations, tension, tone quality, intonation and the puffing out of the cheeks, which will be discussed in brief and then expanded on in relation to field work observations.

In order to produce a sound, the player's lips first touch the mouth piece. The lips vibrate when air is buzzed through. These vibrations are 'amplified and projected through the instrument' and are responsible for the changing of pitch (Farkas 1962:5). Without the buzzing of the lip, there would be no sound production.

Behind the lips, the teeth act as a support system. Nemoto describes the teeth as being 'an integral part of the instrument' (1996:60). During field work it was observed that some of the brass players had no front teeth. It was also noted that one of the saxophone players in the Sunrise Brass Band had no teeth; he played his instrument with the mouthpiece protruding from his mouth on the left, and his playing was very flat on account of this. According to Nemoto:

Only the teeth are in direct contact with the breath, and influence its passage because of the support they must provide for the mouthpiece. The teeth are de facto an important element of the instrument [...] the upper front teeth are the connecting supports between the musician and instrument. (Nemoto 1996:61)

The particular saxophone player has had to adjust his playing technique in order to get a sound out of the instrument by using a very unconventional method. In an article entitled 'Influence of the lateral teeth upon sound', Nemoto stated that abnormalities in a player's teeth setting will cause a disturbance of the air flow, which will in turn affect the sound production (2001:106). He continues to say that '[e]very musician has a unique set of teeth, which influence his/her sonority' (Nemoto 2001:113). He however, did not make any statement about players without teeth.

It was noted during observations that when players' teeth were missing, they needed to compensate for this lack of upper front tooth support. The players tend to place the mouthpiece predominantly on the lower lip and set of teeth. The contact place on the upper lip is on the gums, from where the teeth would have protruded. They pull their lips in an upwards position, as in a smile, using the zygomaticus major, the modiolus and the buccinator muscles. The density of the jaw bone is far greater than that of the teeth, and this will have an effect on the quality of the sound that is created by the band member, should teeth be missing (see Plate 4.1).

Farkas suggests that a player should employ the smiling action in their embouchure (1962:44). In contrast, Sherman suggests that players align their top and bottom teeth, and then pronounce the letter 'm' so as to achieve the optimum lip position; this does not lead to smiling (Sherman 1979:12). Pronouncing the letter 'p' is suggested by Whitener (1990:109).

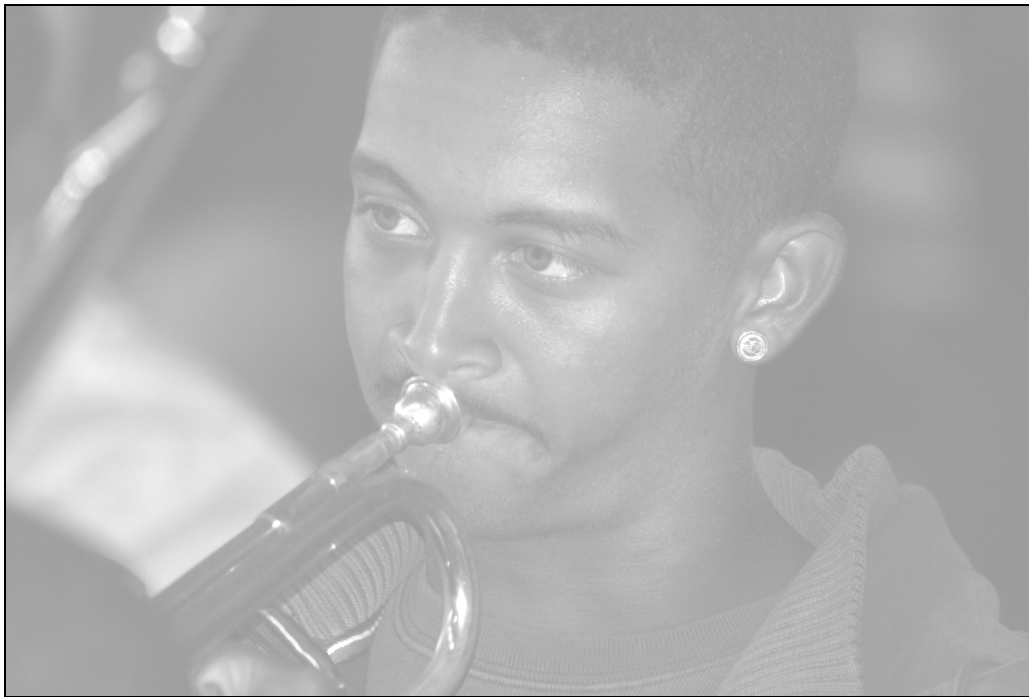


Plate 4.1 Compensated embouchure

Another method of compensation is for the players to pucker their lips and push them towards the trumpet. The corners of their mouths are turned up and their chins are flattened. In comparison to other Western players, they seem to be taking more strain and tire sooner than those with all their front teeth. This being said, personal conversations with trumpeters without front teeth revealed that many of the players have the ability to play incredibly high in the trumpet range with relative ease and a strong tone. This topic, however, although interesting, is beyond the scope of this study and could be pursued as an independent study.

The majority of the band members have the 'correct' lip formation, following Sherman and Whitener, and most of them play with relative ease, with no sign of tension in the face, but they use a limited range. Whitener concurs that:

the embouchure should have a relaxed feel, with only enough support from the facial muscles to resist any tendency for the embouchure to pull outward (as in a smile). If the latter is allowed to happen, the aperture tends to close, the lips become tense and resist vibration, and there is a corresponding loss in tone and response. (Whitener 1990:108–109)



Plate 4.2 Lips are pulled up, and the lip is made thinner

The tension of the embouchure is responsible for tone quality and intonation (Farkas 1962:5). Playing with one's lips pulled tight will create a thin lip (See Plate 4.2) and therefore produce a thin and often sharp-pitched sound. By doing the opposite, playing with a loose embouchure, the lip will be thicker and the sound will be thicker, and, depending on the amount of control a player has, the pitch will be flat. Puckered lips will also cause a decrease in lip flexibility (Sherman 1979:17).

A loose embouchure (see Plate 4.3) is most often accompanied by players puffing out their cheeks when they blow. Another cause of a loose embouchure is when a band member loses concentration or focus when they become tired; this results in playing flat. This weak embouchure is discouraged in Western pedagogy as control of the notes is lost and there is little, if any, control over the lips in this position as it creates an uncontrolled, unclear tone and frequent miss-pitching.¹²

¹² Miss-pitching is the term given to the situation when the sound that the instrument makes is not the note that the player intended to make on the instrument. In brass playing this can easily be compared to other instruments as a number of notes are played with the same fingering because of how the harmonic system works.



Plate 4.3 A loose embouchure

The opposite of this is an over tight embouchure which is achieved by the band members when they are straining to reach high notes. This strained embouchure causes a dramatically thinner sound and notes are easily cracked.

Although no longer practised, pictures of trumpeters before the seventeenth century display players with puffed cheeks. These depict embouchures different to those that Western musicians use nowadays. The player's cheeks are puffed out (see Plate 4.4), a trait that is now discouraged. This style of playing was that of the military trumpeters. Baines mentions that the puffy cheeks were 'too constant a feature to be interpreted as caricature'. He suggests that the players felt that, when making the loudest noise they could, they were seen as more intimidating, but the pitch range may be restricted when playing so loud (Baines 1976:31–32).



Plate 4.4 Cheeks are blown out to their extreme

Other accounts of trumpeters playing in this style of embouchure can be found. As early as the seventeenth century a trumpeter noted that the puffing out of the cheeks took away the players' control of their air flow and this affected the tuning, dynamics and endurance of the player; it stopped the air column and the player from reaching its potential (Baines 1974:32). According to Sherman, playing with puffy cheeks leads to instability of tone and the endurance is greatly affected as there is almost no support from the muscles (1979:15) (see Plate 4.4).

One of the players in the Sunrise Brass Band puffed his cheeks to the extent that each cheek was so enlarged that a golf ball could fit between his teeth and the cheek. His nostrils flared, but the rest of his face was relaxed. The glands under his tongue also expand, but not those in his neck. His upper and lower lips are filled with air (see Plate 4.5). According to Sean Kierman, (the former head of brass at the South African College of Music, University of Cape Town), filling the top lip with air will increase your upper range for a few years, but it will inevitably destroy your embouchure, leaving you with almost no higher range (Lecture notes 2003). According to Sherman:

If an air bubble is allowed to form under the lower lip, the continuity of muscle support will not be consistent around the embouchure, the top lip will be firmer than the bottom, and the lower half of the aperture will be uncontrolled. (Sherman 1979:15)



Plate 4.5 Air is forced into the top lip to create an air pocket

When a player attempts to play louder, the above-mentioned aspects are greatly affected (Farkas 1962:5). In order to achieve a good sound or tone, the air column needs to remain focused from its departure from the lungs until it enters the trumpet. If cheeks are puffed out, the air column is broken as it spreads out because it enters the mouth from the throat. Baines points out that playing with puffed out cheeks requires no technical skills and vibrations will be created if air is blown through the instrument with enough force (Baines 1974:17).

The jaw and teeth are other entities that affect the air column. Farkas points out that the teeth should be parallel and the jaw should be moved forward when playing, to align the jaws; this guides the air column and in turn produces a fuller sound (1962:7):

I believe that the air-column must continue in a straight line through the mouth, the lips and finally the horn. The only way this can be accomplished is by aligning the front teeth, and, consequently the lips, by the proper amount of forward thrust of the lower jaw.

The angle at which the mouthpiece is held to the lips is also important. To maintain the straight air column, the mouthpiece should be parallel to the teeth. Only if the player has an

under bite, should the instrument be at a lower angle away from the body. Placement on the lips will affect range, however, not tone as much.¹³

During observations it was noted that the bands' trumpeters generally held their trumpets lower than Western-trained trumpeters do in accordance with Western training ideals (See Plate 4.6).



Plate 4.6 Trumpets are held at a low angle

The angle of the trumpet from the body was approximately 150–160 degrees and these players did not have under bites bad enough to justify this position.¹⁴ Their tone would be affected as they are more than likely blowing down, as opposed to creating a straight air flow, because of putting pressure on their upper lips with this angle. Farkas writes that '[t]wo-thirds lower lip and one-third upper lip in the mouthpiece is, almost without exception, the rule of the best-known teachers' (1962:33). Placing the trumpet predominantly on the upper lip will decrease the blood flow across the lip, and therefore decrease endurance. When this happens, trumpeters, according to Western ideals, resort to over blowing to compensate for the weak sound.

¹³ See Farkas (1962:8) for more information on this topic.

¹⁴ When a player has an under bite, the angle at which the trumpet is from the ground is smaller as the instrument is adjusted to fit parallel to the teeth.

All this said, what would be described by scholars as ‘an uncontrolled tone’ adds to the unique sound of these bands and should not be seen as ‘wrong’ within the context of the brass bands. The technique that band members in the case study use is not conventional according to Western ideals, but no judgement can be passed as the technique that these musicians use contribute to the sound ideal of their genre. The various embouchures that were seen in the case study naturally have an impact on the ranges that the band members are able to play.

Embouchure is one of the elements that affect range. In the context of the case study, the full range of the instruments is not taught and the music that the brass bands play is more often than not in keys that do not have more than two or three flats or sharps. As a result of this choice of keys, the remaining sharps are not used, unless they are needed as accidentals on the odd occasion. The instrumentalists play most of their music in the middle of their instruments’ ranges, avoiding the top and bottom of their ranges which they were probably never exposed to. The three melodic instruments which are part of the brass bands have the following ranges:

On the trumpet and trombone, which rely on the overtone series for their range, a player can play notes which are outside the official written range for the instruments. As the overtone series gets higher, the notes are closer together, which makes accurate pitching more difficult.



Figure 4.7 Trumpet range



Figure 4.8 Trombone range



Figure 4.9 Alto Saxophone range

The lower the player plays in the overtone series, the further away the open notes are spaced, increasing the difficulty level. It is possible, however, to play these notes, but they are very soft and the produced tone is not good. The notes sound very hollow, and are referred to as ghost notes by Western brass players. These extremes are not used in the bands. The average range that is used by the instrumentalists is displayed below. Because of miss-pitching and the fact that the music is not always performed exactly in the same way (a common trait of an oral musical tradition), this range represents a general average of the performances that I attended:



Figure 4.10 Case study brass bands' trumpet range



Figure 4.11 Case study brass bands' trombone range



Figure 4.12 Case study brass bands' alto saxophone range

The range of the bands is found in the middle of the pitch range for each instrument. This could be because these would be the first notes that a beginner would learn to play. Not only are these notes the easiest to play, but they are also the most common notes in the music that the bands play. One could speculate that the repertoire of the bands would change should the players could use the full range of the instruments. When playing the trumpet and the trombone, middle pitches could be maintained and played over a longer period of time, during lengthy rehearsals. The playing of the lower or higher notes requires more air and the higher pitches which are more taxing on the lips. Players would need skill and well-developed stamina to maintain high pitches without hurting their lips.

As the players progress, they will be able to play more notes and expand their range. This is a reference to holistic learning where songs or pieces of music which form part of the repertoire are used for the basis of actual transmission of knowledge (Schippers 2010:120).

In a Western setting, a musician would repeatedly play exercises which are related to the currently played repertoire. The holistic approach invites musicians to learn skills by repeating the song or melody for a number of times so that the music can be focused on in the head.

Those who are playing the second trumpet part, for example, will join the band initially only knowing a few notes, in general, within the range shown:



Figure 4.13 Beginner trumpet range

The saxophone players will extend their range as their music needs more notes. The notes on the saxophone are easier to pitch because there is the aid of an octave key and the players do not need to rely on coordinating their fingering, air flow, support and embouchure to pitch the higher notes.

In the Sunrise Brass Band the senior trumpet players had a higher range and played notes going up to an A:



Figure 4.14 Trumpet players' high A

The trumpeters in this band have occasional individual lessons and this may contribute to them playing a greater range. They have also been playing in the band for the longest, and have had more practice and are therefore expanding their ranges.

Body movement tells a lot about the emotions that the person is feeling (Meeren *et al.* 2005:16518). Observations of the posture and body language of the players during rehearsals showed that the majority of the players thoroughly enjoyed themselves. This was seen in how they sit or stand while they play, as well as by the expressions on their faces.

The brass band members' body postures indicated that the members are proud of what they are doing. The members stand up proudly and the majority of the members hold their instruments correctly. This is discussed further in conjunction with embouchure. Beckett Howorth states that '[p]oor posture is unsightly, tiring, and inefficient. Good posture looks well, conserves body energy, and it also favo[u]rs optimum or maximum performance' (1956:34). The bands have a loud, clear sound and this could also be attributed to their good posture.

There are physical advantages for the band member's playing if they sit up straight, using their back muscles for support. If they sit back in their seats, the players do not have full use of their lungs. When a full breath is taken, the space between a person's kidneys and lowest ribs expands. When sitting with one's back against a hard surface there is no space for this expansion and therefore air intake is lessened, and this will inhibit the amount of air flow and therefore the dynamic level at which the musician can play with ease.

Looking at the body posture of the bands individually, it was noticed that Bridgetown Brass Band members stand while they are playing; this gives them better posture already than when playing while sitting. The band members' lungs are free to expand and contract without the constraints of a chair behind them or leaning forward to rest elbows on the thighs or stomach. The members stand on both feet, which are placed slightly apart and stabilise their bodies (Howorth 1956:35); therefore they do not need to sit down during their long evening rehearsals.

Bridgetown Brass Band was definitely the loudest band that was observed, it is interesting to note, as pointed out by Druz and Sharp, 'during tidal breathing the rib cage expands more than the abdomen in the upright posture, whereas the reverse is usually true in the supine posture' (1981:1552).

The general body language and posture of the Hout Bay band is the poorest of the four case studies. Some of the band members sit cross legged on the ground leaning forward, or stand on one leg, or lean heavily on one side while playing. The members that are taking breaks during the rehearsal also display a poor, tired and listless posture as they lie on the grass slopes that lead up to the road at their practice venue. They give the impression that they are not happy to be there; however, as soon as they are lined up and playing, this changes and their attitude is changed.

Whilst playing, the Hout Bay band members' instruments are pointed towards the ground instead of up to project their sound. When the members in this band stand to practise and while they are not marching they maintain very poor posture; they place the majority of their weight on one leg and then they lean with their elbow against their side. This does not allow maximum usage of the lungs. The members in this band appear to tire the quickest.

Omega Brass Ensemble members sit on chairs while they rehearse. When the rehearsal starts the band members sit upright on the edge of the chairs; towards the end of the rehearsals, the players had moved further back in their chairs and were leaning against the backrests. They, however, kept their feet firmly on the ground and sat up straight.

In contrast with the good sitting posture of the Omega band, some members of Sunrise Brass Band practised an incorrect sitting posture. Many of the trumpeters leant back hard into their chairs, therefore restricting their breathing. They also used their trumpet cases as foot stools, which raised their legs towards their abdomens and therefore took up space that could have been used for accurate breathing, it is also damaging to the trumpet cases. Although the band is really good, their appearance is somewhat off-putting, as described by Hauser (1955:1338):

Good posture is a social asset. It does much to create a pleasing and attractive appearance. The child who stands erect looks alert and in command of himself. He creates an impression of dignity and vitality which draws to him. On the other hand, poor posture presents a depressing and unappealing appearance - and often the child who looks languid and tired feels that way too.

In relation to music, this tired lifelessness may be portrayed in the sound that the band produces. Perhaps the Sunrise Band would sound even more energetic if they attended to something as small as the positioning of their feet on the floor.

While playing their instruments, the band members held them up proudly, which transmits energy into playing. Their body language demonstrated that they were enjoying themselves, as very few of the band members managed to sit still while they were playing; all of them were dancing in their chairs.

When the band members, as noted in all of the case studies, are playing their repertoire, whether in concert or during rehearsals, their facial expressions are very communicative. The enjoyment that is obvious on their faces is translated into their music when they play. It is characteristic of the bands' music that it is very energetic and celebratory. The liveliness that the members portray is passed on to their audiences, and their music is thoroughly enjoyed by community members, locals and tourists.

4.7 Inter- and Intrapersonal communication in society

The band members play an important role in society and being in the band plays an important role in their own lives. They communicate with each other and their societies in inter- and intrapersonal ways. The bands, having been developed as an attempt at upliftment, give the youth a place to go as opposed to the streets. The bands then give back to the surrounding society by playing in events and functions around their areas.

Brass bands are part of social activities worldwide; they are involved in rituals and traditional celebrations (Flaes 1999:15). Created for a similar purpose, the British Brass bands are in many ways similar to the Cape Town Brass bands. The British Brass bands and the bands in the case study were initiated for the same reason; that of attempting to divert the minds of their members from situations in their immediate surroundings which impacted negatively on them.¹⁵

The local musicians in the studied bands are surrounded by drug abuse, gangsterism and violence, whilst those in the British Brass bands were given the opportunity by the factories in which they worked as an attempt to mask their poor working conditions (Mamminga 1971:82). According to Stewart, the British bands were functional as they 'provide a means of manifesting civic pride and advertising industry. They also provide a vocational interest for the average man and the musical entertainment for his fellows' (Stewart 1951:31). The brass bands that formed part of my study share this functionality: not only do the youth benefit from playing in the bands, but they provide a highly popular form of entertainment and are a tourist attraction in Cape Town.

From personal observations and questionnaire responses it is clear that the musicians enjoy playing in the bands. Some of the younger band members wrote positive comments in

¹⁵ The leaders, with the help of their committees, are responsible for the safety of their band members when they are at concerts or performances. This was well illustrated in an observation made during one of their performances at Hout Bay harbour, just before the New Year. The brass band had walked down to the harbour and they were playing to a substantial audience in the parking area. There was a minstrel troupe performing in the same parking area as the brass band. The minstrel band members were in their fifties and were traditional minstrels, playing banjos, guitars, and ghomas. They were in full costume and had matching umbrellas. As the majority of them approached the growing crowd watching the children, the team mascot gathered the group together, without disturbing their performance, and moved further down the parking area. One of the minstrel troupe members was scratching through the harbour's rubbish and had emerged in what appeared to be a drunken state. This, as mentioned by all the band leaders in the case study, is a problem in the minstrel and brass band environment, and it is something that the band leaders are doing their best to protect their children from by including the children in the brass bands.

response to a question about how good their bands are; the sense of pride in the bands is very strong amongst the members of all four bands. In this way they communicate in intrapersonal and interpersonal ways, obtaining knowledge of self and of others.

The bands have short-term goals, such as performances or competitions which drive the band forward and this encourages them to reach their goals as a group during rehearsals. Since these goals are short-term they seem more tangible and are accessible enough to materialise within a shorter time. Performances act as an incentive for the bands to learn new music to play at each concert. They play at different community functions and in road marches through their own streets and surrounding communities, so there is always something for which to prepare. They use these marches as advertisements for the band, and to show off what the band has achieved. This strong sense of group pride can be linked to Schippers' collective central, where achievement as a group is encouraged (2010:120-124).

At the time of observation, the Bridgetown Brass Band had not yet performed in the New Year's festivals, but they often play in street marches, which they thoroughly enjoy. On the morning of a street march they meet at one of the 'auntie's'¹⁶ houses at 08h00, where they all have coffee and muffins before they get into the bus. The band committee does not want the children to start the day on empty stomachs. The bus leaves at 09h00 on the morning of the performance and band members each contribute ten rands to the cost of hiring the bus for the day. These short-term goals are important as they give the bands reachable goals that encourage the band members

The band's day trip involves going to two or three of the surrounding suburbs where they do street marches. They then go to another 'auntie's' house for a cooked lunch, and then complete the day with performances in another two or three suburbs, before returning home at 18h00.

The Hout Bay Two Oceans Brass Band plays in the New Year's Carnival. Being in Hout Bay they are isolated from the rest of the bands in the Peninsula. They attend fewer annual January competitions than the other bands because of financial restraints relating to transport costs.

¹⁶ In many communities in South Africa older people are referred to as 'auntie' or 'uncle' (or '*tannie*' or '*oom*' in *Afrikaans*), even if they are not blood related as the term may suggest. This is a sign of respect .

Groups of the band members play regularly at Hout Bay harbour on Sunday afternoons. One of the members plays jazz in Ocean View with a band called Fusion. Other members mentioned in the questionnaires that they play in 'michlsplane' (Mitchells Plain) and at functions whenever they are invited.

The Omega Brass Band performs in churches, schools and community events throughout the year, on request. They did not play in the carnival in 2009 because there had just been a split in the band; some members felt that the youth were used as cheap labour and that the environment around the Carnival was not safe. The committee preferred to give the players a rest over the festival time so that members who wanted to play can join other bands over the carnival season.

The band that performs the most frequently is the Sunrise Brass Band; they perform about twice a month. This band is also hired out at New Year to play with different coon troupes. They rehearse under the supervision of their leader and a few of the musicians from the troupe in the last few weeks before the competitions. The committee is very wary of the older musicians and are all present at the rehearsals; they sit strategically spaced out around the rehearsal venue. The leader mentioned that the older musicians come to the rehearsals and try to sell drugs to the youth, but since they are aware of it, the committee and the older members watch the interaction between their own band members and the minstrel band throughout the rehearsals.

The Sunrise Brass Band competes in the *Klopse* competitions in January and February if the leader sees that the environment is safe for the children. He mentioned that they would leave the competition if, at any time, the environment was posing a threat to the children. They also play in local competitions, such as the Best Band, at the Athlone Stadium or at Vygieskraal Stadium throughout the year. On 16 June 2008 the band played in a competition and was awarded the trophy and title of 'Best Band'. They have won many other trophies as a band in the past few years. The Sunrise band also plays frequently for the community at events and private functions, like big birthday celebrations. They often play at community fêtes and in churches or at schools. There is constant flux in the repertoire of the band as they prepare programmes for a wide variety of audiences.

The band members involved in the case study provide suggestions as to how they can try to win the competitions. The Bridgetown Brass Band members feel that aspects such as

working together, respect, discipline, dedication, hard work and self-confidence are key to being successful in a competition.

The Hout Bay Two Oceans Brass Band has a very different take on the matter; a number of their band members commented on appearance and their clothing as this is judged as a category in some competitions. This point was not raised by musicians in the other bands. Members of this band, however, also pointed out that 'everybody putting in every last little bit of their will power' would help them, and 'stand[ing] together and work[ing] like a team.'

The Omega Brass Ensemble provided more technical answers concerning how to win a competition. They also believe that elements such as the motivation, harmony, rhythm, instruments that are used and dynamics add to the quality of the performance of a band. The band members also felt that you need to play 'with full confidence and beautiful music'. The Sunrise Brass Band comments were also along the same line of thinking. Members commented on commitment and dedication, as well as concentration and listening to what the band master tells the band to do.

The bands are all teams, they need to work together, respect each other and listen to what they are told to do if they wish to work together well. No matter how well the band members can play, or how weak they are, there would be absolute chaos if they did not adhere to the aspects which the members themselves mention. This refers to the collective central, where there is focus on a group, rather than individual, achievement.

4.8 Conclusion

These brass bands in the case study have a profound influence on the lives of many people in the Cape Peninsula. The lives of the band members are changed on a social level and on an intellectual level as they enhance their use of memory through learning new music. The methods that are used to transmit knowledge are different from those a person would experience in a Western setting. The holistic approach with its implicit elements develops the young musician all round, whilst holding onto the practical performance nature that forms the essence of music. Instead of being bound by notation on sheet music, the musicians are expressing themselves and developing self-worth and confidence along with developing musically.

Chapter Five

Summary, conclusions and recommendations

5.1 Summary

Colonisation and slavery at the Cape gave rise to a variety of music genres in the Peninsula. A direct result of this was the *Klopse* bands, the *Nagtroepe* and the Christmas bands. Community brass bands that developed later differ from these genres in aiming to create a safe place and an activity that will distract people from gangsterism and drugs, and act as a tool for the upliftment of the community. These bands formed the focus of my study.

Personal interest in brass music education, as well as a lack of research on these brass bands led to an investigation into the aural modes of transmission of knowledge in these brass bands. At the beginning of the study, the following research question was posed:

What are the structures, playing technique and teaching methods of four community brass bands in the Cape Peninsula?

So as to contain the study, the following delimitations were determined for this ethnographic study: Background information relating to the band members; transmission of knowledge during rehearsals; the use of memory; technical aspects relating to brass performance; and inter- and intrapersonal communication with society. The findings were presented and related to the transmission of knowledge within the context of Schippers' Twelve continuum theoretical framework.

Interviews, questionnaires and personal observations were used as a means of acquiring the information required to answer the posed research question and come to a conclusion. The following four aims for the study were set with the research question in mind: To investigate:

- The teaching methods embedded in the oral transmission of music knowledge;
- The musicians' playing technique and its effect on their playing;
- The cultural and social benefits of music in the communities of the four bands;
- The advantages of aural and oral modes of transmission of knowledge in teaching, as well as possible disadvantages as viewed through the lenses of a researcher trained in the Western Classical tradition.

5.2 Findings and conclusions

The background information of the musicians in the case study was researched to find out what the cultural and social benefits of music in the communities of the four bands were. Benefits were shown for both the band members and the community.

The musicians tended to start playing instruments because they were influenced by the sound of an instrument, or because they saw everyone who was involved having fun. Many of the members have remained in the bands because membership provides them with an escape from the harshness of life in the Cape Flats; they have a sense of pride and belonging when they are part of the band family. Musicians recorded that the band has kept them away from Tik and other drugs that youth encounter when they spend time on the streets. The incentive of going to rehearsals has kept the members away from this; this in turn is a benefit to society and the members themselves.

Findings on the transmission of knowledge were recorded mainly through personal observations during the bands' rehearsals. These are discussed within the context of Schippers' Twelve continuum theoretical framework. The nature of the learning process in the case study's brass bands is holistic as opposed to atomistic. Transcultural influences can also be found in the studied bands. The original bands had their roots in a number of sources and the brass bands that have emerged now still show influences from external cultures, as some of the music that the bands play is contemporary music played by artists from other cultures. Western influences on the bands are also evident with regard to music notation and a formal conductor.

Several main themes emerged from my study, namely, a music culture in flux; the learning environments and processes; musical elements and repertoire; technical aspects relating to the performance of brass instruments; and inter- and intrapersonal communication in society.

The music of the brass bands is under constant development; being rooted in slavery, and having absorbed elements from international brass bands, the influence of local style keeps the genre of brass band music in constant motion. In addition to this, the repertoire is changed frequently for the variety of concerts at which they play and audiences that they entertain. Many of the pieces in their repertoire are copied from what the leaders hear on the radio; this aspect also contributes to change, as contemporary music is constantly undergoing change.

Two main points emerged from the research in relation to the transmission of knowledge; the aural basis of transmission and extensive memory span. With the exception of one band, leaders do not hand out sheet music when they learn a new piece. The leader spends time working out the notes of the parts that he wants the band to play and then he teaches band members the music through playing it to them. They then copy his sound and/ or fingering, and play the piece repeatedly until it is stored in the memory. In this process they make use of the phonological loop of the working memory.

The findings related to technical aspects of brass playing indicated that dental structure, for instance not having front teeth, has affected the embouchure, which in turn affected tuning and the ability to play a wider range of notes. However, the players have no need for the extreme range as it is not required in the music that they play.

Musical aspects such as meter and tempo are taught implicitly as part of their holistic method of knowledge transmission. Musicians are never taught music theory, but come to an understanding of what it is that they need to know through the learning of repertoire.

The bands work towards short-term goals. These goals are tangible and the band members feel that they are achieving more, which encourages them as opposed to working towards one exam for a whole year, as often occurs in a Western setting. The bands that formed part of the case study play at community functions throughout the year and take part in some competitions.

The studied brass bands tend to copy the styles and methods that are used in the Western setting and older traditions are beginning to fall away. The sound and style of these brass bands are unique to Cape Town, but with the bands looking to Western musicians for instruments and funding, and as band leaders learn to read staff notation with the aim of making their band sound better than the neighbouring band, the use of acoustic memory and playing from the heart instead of from a piece of paper is slowly getting blurred by the Western sound ideas and teaching methods that surround them.

I recommend that the Department of Education should assist in exposing teachers to this teaching method, as well as to other methods that are indigenous. Teachers could then make use of more than one or two teaching methods, depending on the content and ability of the class; this will give the musicians who participated in the case study some credit for all the hard work and dedication they have put into retaining a form of indigenous music at the Cape, and also make other musicians aware of what other youth are achieving.

5.3 Recommendations for further research

There are many aspects of this study which could be explored in greater depth through further research; however, there are three that are most prevalent.

As discussed in the study, many of the members of the bands are missing their front teeth. In a Western classical context trumpeters and trombonists are taught to align the instrument with their teeth as the teeth act as a support system for their lips. An in-depth study is needed to investigate the ways in which dental structures affect playing, as well as to look at coping mechanisms that players adopt to solve the problem of missing teeth.

The second topic of interest is that of memory. I teach in a school in Cape Town and have found it increasingly alarming to discover how poor the skill of memorisation is amongst the learners. They struggle to memorise poems and oral presentations, and are unable to study for tests at short notice. If a person is able to memorise large amounts of music, as these band members do, it could be expected that a developed working memory could also enhance a person's ability to memorise non-music information. It would be interesting to monitor band member's scholastic achievement in a longitudinal study. I have adopted some of the ways of transmitting knowledge to help some of my younger pupils. The effects of this and memorisation must have an effect on a child, as an increased memorisation skill could aid a child in studying at school, or even perhaps in the ability to concentrate, as concentration will be developed so that the music that is deposited in the short-term memory can be moved into a more permanent place in the storage system.

A third topic could also be based on the concept of memorisation. Research could be conducted into to what extent a person could enhance the accuracy and/ or speed of memorisation by adding symbols that would be a combination of Western music staff notation and other non-music shapes in an attempt to utilise the visuo-spatial scratchpad and the phonological loop simultaneously.

The three research questions for further study that emerge from my study are:

- Does dental structure affect brass playing in terms of timbre and technique?
- Does memorising music positively influence school performance in non-music subjects?
- What strategies could be used to enhance memorisation?

References

- Adams, J. (1996). Principals and agents, colonialists and company men: The decay of colonial control in the Dutch East Indies. *American Sociological Review*, 61(1):12–28.
- Adams, M. (2007). Personal interview, Cape Town, 13 March.
- Adhikari, M. (2005). *Not white enough, not black enough: Racial identity in the South African coloured community*. Cape Town: Ohio University Press.
- Apartheid museum.
<<http://www.gauteng.com/content.php?page=Apartheid%20Museum>>
(Accessed 19 December 2008).
- ASA Association of Social Anthropologists of the UK and Commonwealth, British Sociological Association
<http://webdb.iu.edu/sem/scripts/aboutus/aboutethnomusicology/ethical_considerations.cfm> (Accessed 31 May 2006).
- Axelson, E. (ed. G. Woodcock). (1973). *Congo to Cape: Early Portuguese explorers*. London: Faber.
- Azzakani, A. & Frantz, I. (2009). Klopse moet beter beplan word, vra Brown. *Die Burger*. 5 January, 3.
- Baddeley, A. (2004). *Your memory: A user's guide*. New illustrated edition. New York: Firefly books.
- Baines, A. (1976). *Brass instruments: Their history and development*. London: Faber.
- Ballantine, C. (1989). A brief history of South African popular music. *Popular Music*, 8(3):305–310.
- Baxter, L. (1996). History, identity and meaning: Cape Town's Coon Carnival in the 1960s and 1970s. Cape Town: University of Cape Town, unpublished Master's dissertation.
- Beckett Howorth, M. (1956). Posture in adolescents and adults. *The American Journal of Nursing*, 56(1):34–36.
- Bickford-Smith, V. & Van Heyningen, E. (eds) (1994). *The Waterfront*. Cape Town: Oxford University Press.
- Bloom, L. (1967). The Coloured people of South Africa. *Phylon*, 28(2):139–150.
- Boxer, C. R. (1963). Asian trade and European influence in the Indonesian Archipelago between 1500 and about 1630; Jan Company in Coromandel, 1605–90: A study in the interrelations of European commerce and traditional economics. *The Economic History Review*, 61(1):12–28.

- Britannica <<http://www.britannica.com/EBchecked/topic/264316/hetrephony>> (accessed 9 February 2012)
- Bruinders, S. (2004). Performance of place: How musical practices in Cape Town recreate a displaced community. *Papers presented at Symposium of Ethnomusicology*, 18:17–20. Grahamstown: ILAM.
- (2006). Grooving and learning with a Christmas Band. In Potgieter, H. (ed.), *The transformation of musical arts education: Local and global perspectives from South Africa*. Potchefstroom: North-West University, 106–123.
- (2006/2007). This is our sport! Christmas band competitions and the enactment of an ideal community. *Journal of South African Society for Research in Music*, 26/27:109–126.
- (2012). Parading respectability: An ethnography of the Christmas Bands movement in the Western Cape, South Africa. University of Illinois, unpublished doctoral thesis.
- BSA The British Sociological Association. <<http://www.britsoc.co.uk/equality/63.htm>> (Accessed 31 May 2006).
- BBSA Moravian Brass Band Union of South Africa.
<http://www.moravianbrass.co.za/index.php?page_name=home#> (Accessed 3 February 2012).
- CAPS Curriculum and Assessment Policy Statement.
<<http://www.education.gov.za/Curriculum/CurriculumAssessmentPolicyStatements/CAPSFETPhase/tabid/420/Default.aspx>> (Accessed 9 February 2012).
- Cardwell, M., Clark, L., Meldrum, C. (2003). *Psychology for AS-level*. London: Harper Collins Publishers Limited.
- Census 2011.
<http://www.statssa.gov.za/inside_statssa/Vacancies_Ads/Application%20Form%20Census%202011%207%20April%20FIN.pdf> (Accessed 2 Feb 2012).
- Chandler, P. (2002). The township trumpet educator. Stellenbosch: Stellenbosch University, unpublished Master's dissertation.
- Chaudhuri, K. N. (1963). Jan Company in Coromandel, 1605–1690: A study in the interrelations of European commerce and traditional economics. *Bulletin of the School of Oriental and African Studies, University of London*, 26(3):669–670.
- Cockrell, D. (1987). Of gospel hymns, minstrel shows, and Jubilee Singers: Toward some black South African musics. *American Music*, 5(4):417–432.
- Coplan, D. (1998). Popular music in South Africa. In Stone, R. M. (ed.), *The Garland Encyclopaedia of World Music*, Vol. 1. New York: Garland Publishing, 759–780.
- (2006) South Africa: European traditions, traditional music: Music of the Cape Malays. *Grove Music Online*.

<<http://www.grovemusic.com/shared/views/article.html?section=music.43028>.
2.2.3> (Accessed 23 May 2006).

- Creswell, J. (2009). *Research design: qualitative, quantitative and mixed methods approaches*. London: Sage.
- Davids, A. (1985). Music and Islam. In *Papers collected at the fifth Symposium on Ethnomusicology*. Grahamstown: ILAM, 36–38.
- Department of Education. (2002). *Revised National Curriculum Statement Grades R to 9*. Pretoria: Government Press.
- Department of Education. (2003). *National Curriculum Statement Grade 10–12 (General): Music*. Pretoria: Government Press.
- Desai, D. (1983). An investigation into the influence of the 'Cape Malay' child's cultural heritage upon his taste in appreciating music; with a proposed adaptation of the music curricula in South African schools to reflect a possible application of 'Cape Malay' music therein. Cape Town: University of Cape Town, unpublished Master's dissertation.
- (1984). Cape Malay Music. *Papers collected at the fifth Symposium on Ethnomusicology*. Grahamstown: ILAM, 39–44.
- (1995). The musical context of the Ratiep performance in relation to South African Islamic and Malay music. *Papers collected at the eleventh Symposium on Ethnomusicology*. Grahamstown: ILAM, 16–31.
- Druz, W. & Sharp, J. (1981). Activity of respiratory muscles in upright and recumbent humans. *Journal of Applied Physiology*, 51:1552–1561.
- Dooling, W. (2007). *Slavery, emancipation and colonial rule in South Africa*. Scottsville: University of KwaZulu-Natal Press.
- Du Plessis, I. D. (1944). *The Cape Malays*. Cape Town: Maskew Miller.
- Elphick, R. (1985). *Khoikhoi and the founding of white South Africa*. Braamfontein: Raven Press.
- Eysenck, M. & Keane, M. (1997). *Cognitive psychology: A student's handbook*. Third edition. London: Psychology Press.
- Farkas, P. (1962). *The art of brass playing*. Bloomington: Brass Publications.
- Flaes, R. B. & Robert, M. (1999). *Brass unbound: Secret children of the colonial brass band*. Amsterdam: Royal Tropical institute.
- Geduld, S. (2008). 'Angry minstrels accuse the City of using evil apartheid laws to stop their march: Coonflict'. *Daily Voice*, 24 December, p. 2.
- Green, L. (2008). *How popular musicians learn: A way ahead for music education*. Aldershot: Ashgate.
- Grieve, K., Van Deventer, V., and Mojapelo-Batka, M. (2006). *A Student's A-Z of psychology*. Lansdowne: Juta.

- Groome, D. (2008). *An introduction to cognitive psychology: Processes and disorders*. Second edition. New York: Psychology Press.
- Guelke, L. (1988). The anatomy of a colonial settler population: Cape Colony 1657–1750. *The International Journal of African Historical Studies*, 21(3):453–473.
- Gutsche, H., Erlank, W. J. du P. & Eyssen, S. H. (eds) (1951). *Die FAK Volksangbundel*. Fifth edition. Cape Town: De Bussy.
- Hall, M. (1993). The archaeology of colonial settlement in Southern Africa. *Annual Review of Anthropology*, 22:177–200.
- Hauser, E. (1955). The child's posture. *The American Journal of Nursing*, (55)11: 1338–1341.
- Herbst, A. (2006). The dancing mealie: a realistic perspective on musical arts education.' In Potgieter, H. (ed.), *Musical arts education in transformation: indigenous and global perspectives in South Africa*. Potchefstroom: North-West University, 200–223.
- Hinton, R. W. K. (1959). Dutch-Asiatic trade 1620–1740. *The Economic History Review*, 12(1):140–141.
- Hornby, A. S. (2005). *Oxford Advanced Learners Dictionary of Current English*. Seventh edition. Oxford: Oxford University Press.
- Jeppie, S. (1990). Aspects of popular culture and class expression in inner Cape Town, circa 1939–1959. Cape Town: University of Cape Town, unpublished Master's dissertation.
- (2001). Re-classifications: Coloured, Malay, Muslim. In Erasmus, Z. (ed.), *Coloured by history, shaped by place: New perspectives on coloured identities in Cape Town*. Cape Town: Kwela Books, 80–96.
- Kierman, P. (2009). Community brass: Its role in the development of professional musicians in the Western Cape. Stellenbosch: Stellenbosch University, unpublished Master's dissertation.
- Kierman, S. (2003). Lecture notes, University of Cape Town.
- Kincheloe, J. K. & Semali, L. M. (1999). Introduction: What is indigenous knowledge and why should we study it? In Kincheloe, J. K. & Semali, L. M. (eds), *What is indigenous knowledge: Voices from the academy*, 3–57. New York: Falmer Press.
- King James Bible. <<http://www.kingjamesbibleonline.org/>> (Accessed 6 February 2012).
- Lichtenstein, H. (1928). *Travels in South Africa*, Vol. 1. Cape Town: Van Riebeeck Society.
- Loeb van Zuilenburg, P. (1996). Music for brass ensembles by South African composers. Stellenbosch University, unpublished Master's dissertation.

- Malherbe, C & Worden, N. (1986). *Always working*. Shuter and Shooter: Pietermaritzburg.
- Mamminga, M. (1971). British brass bands. *Music Educators Journal*, 58(3):82–83.
- Map of Cape Peninsula <http://www.4givenintl.com/photo_cape_flats_map.jpg> (Accessed 26 November 2009).
- Martin, D. C. (1997). The famous invincible Darkies: Cape Town's Coon Carnival: Aesthetic transformations, collective representations and social meanings. In Tracey, A. (ed.), *Papers presented at the Symposium of Ethnomusicology*. (15):42–60.
- (1998). What's in the name Coloured? *Social Identities*, 4(3):523–540.
- (1999). *New Year in Cape Town: Past to present*. Cape Town: David Philip.
- (2002). Anwar Gambeno: Transmitting an omnivorous tradition in the South African Cape. *Ateliers d'Ethnomusicologie*, (15):133–154.
- Mathez, J. (1987). Brass techniques. *Brass Bulletin*, 60(4):116–118.
- May, J. & Mears, C. South Africa: European traditions. *Grove Music Online*. <<http://www.grovemusic.com/shared/views/article.html?section=music.43028>. 2> (Accessed 23 May 2006).
- Meeren, H., Van Heijnsbergen, C. & De Gelder, B. (2005). Rapid perceptual integration of facial expression and emotional body language. In *Proceedings of the National Academy of Sciences of the United States of America*. 102(45):16518–16523.
- Miller, C. (2007). An oral history of jazz in Cape Town from the mid-1950s to the mid-1970s. In Field, S., Meyer, R. & Swanson, F. (eds), *Imagining the city: memories and cultures in Cape Town*. Cape Town: Human Sciences Research Council Press, 133–149.
- Mountain, A. (2003). *The first people of the Cape: A look at their history and the impact of colonialism on the Cape's indigenous people*. Cape Town: David Philip.
- (2004). *An unsung heritage: Perspectives on slavery*. Claremont: David Philip.
- Mouton, J. (2005). *How to succeed in your Master's and doctoral studies: A South African guide and resource book*. Pretoria: Van Schaik.
- Mugglestone, E. M. (1984). 'Colored' musicians in Cape Town: The effect of change in labels on musical content. *Current Musicology*, 37–38 & 153–158.
- Nemoto, T. (1996). Dental clinic for wind players, Part V. *Brass Bulletin*, 93:1.
- (2001). Dental clinic for wind players. Part XVIII. *Brass Bulletin*. 18:105–109
- NEXUS <<http://stardata.nrf.ac.za>> (Accessed 25 May 2006).

- NACCAPE New Apostolic Church Website
<<http://www.naccape.org.za/index.php/music.html>> (Accessed 29 January 2012).
- Pheiffer, M. (2007). Issues in the applied physiology of brass players. University of Cape Town, unpublished Master's dissertation.
- Polity *Policy, Law, Economics and Politics - Deepening Democracy through Access to Information*.
<<http://www.polity.org.za/html/govdocs/legislation/2001/index.html>>
(Accessed November 13, 2006).
- Proquest <<http://proquest.umi.com/login?COPT=REJTPUcyODcrM2IxMCZJTIQ9MCZWRVI9Mg==&clientId=57118>> (Accessed 25 May 2006).
- RILM RILM Abstracts of Music Literature
<<http://biblioline.nisc.com/scripts/login.dll?BiblioLine&dbname=QRLM>>
(Accessed 25 May 2006).
- Sanborn, C. (2005). Is it better to play sharp or out of tune? *Canadian Musician*, 27(4):30.
- Schippers, H. (2010). *Facing the music: Shaping music education from a global perspective*. Oxford, New York: Oxford University Press.
- Scott, P. (1955). Cape Town: A multi-racial city. *The Geographical Journal*, 121(2):149–157.
- <SEM> The Society of Ethnomusicology. <<http://www.theasa.org/ethics.htm>>
(Accessed 31 May 2006).
- Shell, R. C. (1994). *Children of bondage: A social history of the slave society at the Cape of Good Hope, 1652–1838*. Johannesburg: Witwatersrand University Press.
- Sherman, R. (1979). *The trumpeters handbook. A comprehensive guide to playing and teaching the trumpet*. Athens, Ohio: Accura Music.
- Smith, A. B. (1993). *The Khoikhoi at the Cape of Good Hope: Seventeenth-century drawings in the South African Library*, translated by R. H. Pheiffer, Cape Town: South African Library.
- Subrahmanyam, S. (1997). *The career and legend of Vasco Da Gama*. Cambridge, New York: Cambridge University Press.
- Stewart, J. 1951. The British Brass band. *Music Educators Journal*, 37(5):30–32 & 51–53.
- Van Bart, M. (2008). How groups are judged. *Die Burger*, 30 December, p. 3.
- Van der Ross, R. E. (2005). *Up from slavery: Slaves at the Cape, their origins, treatment and contribution*. Kenilworth: Ampersand Press.

- Van Warmelo, W. (1979). The Cape Malays. In Malan, J P. (ed.), *South African Music Encyclopedia*, Vol. 1 (A–D), 245–250. Cape Town: Oxford University Press.
- Warren-Brown, G. & Fakier, Y. (2005). *Cape Town uncovered: A people's city*. Cape Town: Double Storey Books.
- WCC (World Council of Churches). <<http://www.oikoumene.org/en/member-churches/regions/africa/south-africa/moravian-church-in-south-africa.html>> (Accessed 3 February 2012).
- WCED Western Cape Education Department.
<<http://www.education.gov.za/LinkClick.aspx?fileticket=N2JAbH83NLY%3d&tabid=420&mid=1216>> (Accessed 7 February 2012).
- Whitner, S. (1990). *A complete guide to brass instruments and pedagogy*. New York: Schirmer Books.
- Wright, H. R. C. (1950). The Anglo-Dutch dispute in the East. *The Economic History Review, New Series*, 3(2):229–239.

Appendices

University of Cape Town

Appendix A: Application for ethics clearance

UNIVERSITY OF CAPE TOWN
South African College of Music

RESEARCH ETHICS: STUDENT/SUPERVISOR JOINT STATEMENT

This form should be completed by the research student and then co-signed by student and supervisor: Tick the YES or NO box, and write in details where appropriate. Please read the UCT Code for Research involving Human Subjects before completing the form. Ask your supervisor for clarification and help if needed.

Student researcher:

Kirstie Eriksen

Title of research project:

The structure, playing techniques and teaching methods of four community brass bands in the Cape Peninsula: a case study

Course detail: Master's degree in Music

100% dissertation

Supervisor:

Assoc. Prof. Anri Herbst

Co-supervisor: Dr Sylvia Bruinders

1. Have you read the UCT Code for Research involving Human Subjects? (available from supervisor or at the UCT web-site - go to Research/ go to Standards and Procedures)	YES	NO
--	-----	----

2. Is your research making use of human subjects as sources of data?	YES	NO
--	-----	----

Research focus

<p>3. In the space below state what your research question/focus is, and give a brief outline of your plans for data collection.</p> <p>Research question <i>The structure, playing techniques and teaching methods of four community brass bands in the Cape Peninsula: a case study</i></p> <p>Objective To investigate the structure, playing techniques and teaching methods of four community brass bands in the Cape Peninsula</p> <p>Research methodology The research falls primarily within the ethnographic and qualitative research paradigm. In-depth individual interviews will be conducted with the leaders of the bands and the instrumental section leaders.</p> <p>The data that will be collected will consist of visual and audio recordings. These recordings will be made of all the sessions. Personal observation notes will also be kept to complement the findings.</p>

Information

4. Will participants (research subjects) in the research have reasonable and sufficient knowledge about you, your background and location, and your research intentions? Describe briefly below how such information will be given to them. If there is any reason for withholding any information from participants about your identity and your research purpose, explain this in detail below.	YES	NO
---	-----	----

Should the band(s) that I am using in my case study speak English, I will introduce myself and explain my background to them orally; should they be Afrikaans-speaking, I will either make use of a translator so as to be clear, or they will be provided with a printed page containing the information.

Consent

5. Will you secure the informed consent of all participants in the research? Describe how you will do this in the space below. If your answer is NO, give reasons below.	YES	NO
I will issue consent forms in English and Afrikaans which will contain information regarding ethics, such as confidentiality, anonymity and research participants' rights to remove themselves from the study at any point. In the case of illiterate band members, recordings will be made of the consent form being read in their preferred language, and of their declaration of consent.		
6. In the case of research involving children, will you have the consent of their guardians, parents or caretakers? If your answer is NO, give reasons below. If your answer is YES, describe briefly how this consent will be got from the participants.	YES	NO
If it is not possible for the band leader to give his consent for those under the age of 18 years, Informed consent forms will be given to the children, for both them and their guardians to sign.		
7. In the case of research involving children, will you have the consent of the children as much as that is possible? If your answer is YES, describe briefly how this consent will be gotten from the children. If your answer is NO, give reasons below.	YES	NO
They will receive the same consent forms, written in an easier-to-understand style. In the case of their being unable to read, the procedure followed with the adults will be applied with the children.		

Confidentiality

8. Are you able to offer privacy and confidentiality to participants if they wish to remain anonymous? If you answer YES then give details below as to what steps you will take to ensure participants' confidentiality. If there are any aspects of your research where there might be difficulties or problems with regard to protecting the confidentiality and rights of participants and honouring their trust, explain this in detail below.	YES	NO
Participants need not provide me with a name if they wish to remain anonymous. Should the band wish to remain anonymous, they will be assured verbally and in the consent forms that their identity will not be disclosed. At the outset of the study, I will, however, point out to the research participants that it is not my aim to demean what they do.		

Potential for harm to participants

9. Are there any foreseeable risks of physical, psychological or social harm to participants that might result from or occur in the course of the research? If your answer is YES, outline below what these risks might be and what preventative steps you plan to take to prevent such harm from being suffered.	YES	NO
To the best of my knowledge, I cannot foresee any risks of any kind that the participants may incur.		

Potential for harm to UCT or other institutions

10. Are there any foreseeable risks of harm to UCT or to other institutions that might result from or occur in the course of the research? e.g., legal action resulting from the research, the image of the university being affected by association with the research project, or a school being compromised in the eyes of the Education Ministry. If your answer is YES, give details and state below why you think the research is nonetheless worthwhile.	YES	NO
I do not anticipate that any harm will be done to any institution. I plan to depict a teaching method that is different from the 'Western academic approach' without belittling any of the other teaching approaches. Documenting an orally-based approach to teaching will not harm any institution; on the contrary, it could enrich music education locally and globally.		
11. Are there any other ethical issues that you think might arise during the course of the research? (e.g., with regard to conflicts of interests amongst participants and/or institutions) If your answer is YES, give details and say what you plan to do about it.	YES	NO

Signed:

Student:

Co-signed:

Supervisor:

Consent form [English]

I, Kirstie Eriksen, have been granted approval from the South African College of Music, Faculty of Humanities, University of Cape Town, for conducting the following research project:

The structure, playing techniques and teaching methods of four community brass bands in the Cape Peninsula: a case study

The aims of this study are to investigate:

- The teaching methods embedded in the oral transmission of music knowledge;
- The musicians' playing technique and its effect on their playing;
- The cultural and social benefits of music in the communities of the four bands;
- The advantages of aural and oral modes of transmission of knowledge of teaching, as well as possible disadvantages, as viewed through the lenses of a researcher trained in the Western Classical tradition.

The data will be acquired through personal interviews and personal observations. Audiovisual recordings will be made of all the sessions for the sole purpose of creating accurate written transcriptions of the data. The information gathered will only be used in the writing of academic literature.

Your participation in this case study will be of great value and will be much appreciated. You are free to withdraw from the study at any stage, should you feel a need to do so.

Research collaborator:

I, _____, agree with the above and give my consent to be part of this case study. I realise that I am at liberty to remove myself from the study at any time, without creating conflict.

Signed _____ Date _____

Researcher:

Signed _____ Date _____

Toestemming van deelnemers [Afrikaans]

Die Suid-Afrikaanse Musiekkollege, Fakulteit Lettere en Wysbegeerte, Universiteit van Kaapstad het aan my, Kirstie Eriksen, toestemming verleen om die volgende navorsingsprojek te onderneem:

The structure, playing techniques and teaching methods of four community brass bands in the Cape Peninsula: a case study

[Die struktuur, speeltegnieke en onderrigmetodes van vier gemeenskaps-koperblaas-ensembles in die Kaapse Skiereiland: 'n gevallestudie]

Die doelstellings van die studie is om die volgende te ondersoek:

- Die onderrigmetodes soos gevind in die mondelinge en ouditiwe oordrag van kennis;
- Die musici se speeltegnieke en die effek daarvan op hulle spel;
- Die kulturele en sosiale voordele van musiek in die gemeenskappe van die vier orkeste;
- Die voordele van ouditiwe en mondelinge modi van oordrag van kennis, asook die moontlike nadele, soos gesien deur 'n navorser met 'n Westers-Klassieke agtergrond.

Die data sal deur middel van individuele onderhoude en persoonlike waarneming ingewin word. Alle onderhoude sal opgeneem word met behulp van oudiovisuele toerusting ten einde akkurate skriftelike transkripsies en analise te verseker. Die opnames sal slegs vir akademiese doeleindes gebruik word.

U deelname aan die studie word hoog op prys gestel en kan te eniger tyd gestaak word indien u so sou besluit.

Navorsingdeelnemer

Ek, _____, verstaan bogaande inligting en gee hiermee toestemming vir my deelname aan die studie. Ek behou die reg om my deelname te enigertyd te staak sonder om enige konflik te veroorsaak.

Handtekening van deelnemer _____ Datum _____

Handtekening van navorser _____ Datum _____

Appendix B: Questionnaire questions and tabulated responses

Questions in this appendix appear as they did in the questionnaire. Interspersed between the questions are the response of the band members these are in most cases presented in table form and, where applicable, answers are listed.

Spelling and grammatical errors in answers given as written comments are retained; where needed, translations or interpretations are included in brackets next to the comment. Where answers were not filled in as requested, the question is presented and an explanation for the lack of answers is provided.

When similar comments were made repeatedly in response to a question, all the answers are included so as to illustrate the frequency of the responses, and its importance in understanding the feelings and opinions of the brass band musicians.

Questions and responses

How old are you?

	Youngest	Oldest	Average
Bridgetown Brass Band N = 40	7	20	13.9
Hout Bay Two Oceans Brass Band N = 38	9	52	15.9
Omega Brass Ensemble N = 23	12	50	17.6
Sunrise Brass Band N = 37	7	57	18.2

Is/ was there music at your school?

	Yes	No	No answer	Answer spoilt
Bridgetown Brass Band N = 40	20	18	-	2
Hout Bay Two Oceans Brass Band N = 38	14	23	1	-
Omega Brass Ensemble N = 23	9	14	-	-
Sunrise Brass Band N = 37	3	29	4	1

If yes, did you play in any band at school?

	Yes	No	No answer	Answer spoilt
Bridgetown Brass Band N = 40	8	30	1	1
Hout Bay Two Oceans Brass Band N = 38	3	33	1	1
Omega Brass Ensemble N = 23	2	20	1	-
Sunrise Brass Band N = 37	1	31	5	-

If yes, did you sing in any choir(s) at school?

	Yes	No	No answer	Answer spoilt
Bridgetown Brass Band N = 40	8	31	1	-
Hout Bay Two Oceans Brass Band N = 38	5	30	3	-
Omega Brass Ensemble N = 23	2	21	1	-
Sunrise Brass Band N = 37	4	28	5	-

Did/ do you have class music, or music as a subject?

	Yes	No	No answer	Answer spoilt
Bridgetown Brass Band N = 40	11	27	2	-
Hout Bay Two Oceans Brass Band N = 38	5	28	5	-
Omega Brass Ensemble N = 23	6	15	2	-
Sunrise Brass Band N = 37	1	30	6	-

In what year did you start playing an instrument?

	1970	1975	1996	2002	2003	2004	2005	2006	2007	2008	Spoilt
Bridgetown Brass Band N = 40						5	11	9	9	5	1
Hout Bay Two Oceans Brass Band N = 38	1		1	3			1	2	25		5
Omega Brass Ensemble N = 23			1		4	2	12	3		1	
Sunrise Brass Band N = 37		1		1	1	4	12	8	8		2

How old were you when you started to play an instrument?

	Youngest	Oldest	Average age
Bridgetown Brass Band N = 40	6	20	12
Hout Bay Two Oceans Brass Band N = 38	6	18	10.8
Omega Brass Ensemble N = 23	9	47	13.8
Sunrise Brass Band N = 37	6	57	15.7

Do you still play that instrument?

	Yes	No	No answer	Answer spoilt
Bridgetown Brass Band N = 40	35	4	-	1
Hout Bay Two Oceans Brass Band N = 38	31	5	2	-
Omega Brass Ensemble N = 23	21	2	-	-
Sunrise Brass Band N = 37	36	-	1	-

Do you play any other instruments?

	Yes	No	No answer	Answer spoilt
Bridgetown Brass Band N = 40	15	25	-	-
Hout Bay Two Oceans Brass Band N = 38	10	16	2	-
Omega Brass Ensemble N = 23	8	15	-	-
Sunrise Brass Band N = 37	10	17	-	-

If yes, what instruments can you play?

Instruments that members listed are as follows:

Keyboard
 Trumpet
 Trombone
 Guitar
 Organ
 Recorder
 Marimba
 Tambourine
 Drums
 Saxophone
 Tuba
 Gamelan
 Baritone
 Euphonium
 Cymbals
 Flute
 French horn
 Violin
 Piano

Were you able to decide on your own what instruments you wanted to play?

	Yes	No	No answer	Answer spoilt
Bridgetown Brass Band N = 40	33	5	2	-
Hout Bay Two Oceans Brass Band N = 38	16	7	15	-
Omega Brass Ensemble N = 23	20	3	-	-
Sunrise Brass Band N = 37	25	12	-	-

If you could decide, what made you decide to play that instrument?

Bridgetown Brass Band

Trumpet was the best instrument
 Seeing other people playing it seemed fun
 Because seeing my sisters playing it made it look fun
 Interesting
 To get the feeling of music
 Enjoyment and seeing other people play
 I felt the passion in the musics parts that the instruments plays
 My confession and my talent in I new it because I have the passion of music
 Because I wanted to
 Because I wanted to go further in life
 Seeing other people playing it seemed fun
 Because I feel like it
 I felt the passion of the music
 I was a fast to learn
 Because i [saw] my family played a instrument
 To get the feeling of the music
 It looked like something i would enjoy
 I love the melody of the trumpet
 Because of my brother
 Because i love to hear the sound of a trumpet
 I like to try and see if I succeed in playing that particular instrument
 The enjoyment that I got at an the passion i have to play that instrument and to meet
 Wanted to learn more about the drum
 It was an easy instrument to play
 It dosent [doesn't] break
 Because I wanted to feel how and it feel leka [lekker, nice]
 Because I like that instrument that I play
 Trumpet
 Because I like that instrument and that i can go far in life
 For the passion

Watching other bands walk past
 Because I find it easier than the other instruments you get
 I felt the passion and the excitement of the music
 At first I saw other people and then decided i wanted to play a trumpet [trumpet]
 Because it was the best instrument
 Because it was fantastic to play
 Seeing others play the instruments

Hout Bay Two Oceans Brass Band

I bib [did] play trumpet I played trumpet]
 I dit to play trompe [I did it to play drums]
 Grown up in musical family so I was born with it
 I play trumpet to have fun
 I did play trumpet and I decide to play drums
 Drums is easy
 Because I love the saxophone
 Because people from the coons that were in the band inspired me a lot
 If I could decide I would take a trombone because I like the sound of it. The bass sound of it
 Because it is better than the tuba
 Because that is more fun
 Because I saw my friends blew it so I wanted to blow it as well
 Because I want to play that instrument
 My heart
 Because I like it
 Om drum te speel [To play the drum]
 Bass drum because when the person who plays the base drum play it I enjoy the way the walk
 Because from my father is the trumpet beet is good [My father played the trumpet and I enjoyed that]
 Because I want to play that instrument
 Because I just want to play trumpet
 The koche [The coach]
 Because I don't want to be on the streets
 Because eet make jo nos [Because it makes a noise]
 [Want] dit is *lekker* [Because it is nice]
 If you can decide you must be 100% in that instrument
 It just come to me
 Because it keep you off the road
 Cause there's beat in drums
 Cause it is easier to play (drums)
 Cause there's beat in drums

Omega Brass Ensemble

Because I like to play drums
 Because I love the instrument and it is easy
 It is more easier for me to play and enjoy playing it and someone inspired me
 I found that a saxophone is more interesting than any other instrument and it's a instrument for me

Because I pic[k] trumpet
 Because I can get far in life
 It made me free and at all time happy. When I'm with the band I still feel like I'm at home
 Because I wanted to try new instrument
 It was just something that gives me passion etc
 Jazz concerts
 [It] was my dream
 Because i always loved the sound of an trumpet
 Because i love it
 Want my ma het gesê [Because my mother said so]
 I loved the sound that it made and what type of music it made
 I thought it would be fun because trumpets [play] most of the time the melody
 It was easier to learn and handle than the trumpet
 Want ek [het] baie kinders gesien speel en my ouers het daarvan gehou. Dit het af
 gekom op my [Because I saw many children playing and my parents liked it. It came
 'down' to me]
 It looks great

Sunrise Brass Band

Because the sound of the trumpet makes me feel more better than any other instrument
 Because I like it
 I thought it was the easier instrument to play
 Got introduced to a potition [position] open in the band
 I liked to play
 No, I did not chose the instrument
 This instrument attracted me more than other because I like the sound better than others
 I liked the sound of the instrument
 Because, it is very nice
 I chose the instrument because I wanted to learn more about that instrument
 Yes, the sound of the tone is awesome and I just love the instrument by playing it
 The love of it
 Its nice to play it
 Because I like it
 There were only drums to play
 I admired playing the trumpet and it looked fun to play
 I love it
 It looked like a lot of fun
 I like the sound of the trombone
 Andrew decided for me
 I like the sound of the trumpet
 Because I did love the way my friends played it and I did play the trumpet
 I liked the sound of the trumpet
 Because I loved the sound of the trumpet
 Because I love it and I know how to hit. And I want to play at my church
 I enjoy playing the trumpet, it inspires me a lot, more than you'll know
 I first wanted to learn the trumpet then go to another instrument

Why did you start playing an instrument?

Bridgetown Brass Band

I liked it because it was fantastic
To be part of the 'coon carnival'
To be part of the coon carnival and enjoy playing it
I love
To enjoy myself
To make music and to work on my mothers nerves
I saw my friends playing so I joined them
To be off the streets because I was a drug addict
Because I want to be off the road
To be part of the band
Because I want to be off the road
Because their was fun in playing an instrument
Because I enjoyed it
To make name of my self one day
Because I like music
To persue [pursue] my dream of a musican
Because I am interested
Because my brothers started playing an instrument before me so i decided to play an instrument
Because all my friends play an instrument
To get more involve and to learn more about music
Because I am interested in it
Because I love it
Because all my friends play and then i started to
Because I like seeing how other people play so i decide to play a trumpet
Because I like it
Because all my friends told me that I must play it
For my love for music
'Cause I had nothing to do
Because there was nothing to do at home and i enjoy play an instrument and it keep you away from drugs
To keep me away from wrong doings and to keep me away from the streets because its fun and because I am interested in it
Bkos i lavoe musek [Because I love music]
I enjoyed it and my friends were playing too
Because all my friends were in a band
Because it was fantastic
Because I want to play it
Seeing others play instruments

Hout Bay Two Oceans Brass Band

To have fun and leave the trumpet
I laik cet [I like it]
Because I love music and wanted to do it myself
I can play trumpet
To have fun and leave the drugs

Van [fun]

Want dit was lekker om dit te speel [Because it was fun to play]
To make a change in my life and to keep me from the wrong doings
Because for me it looked fun and easy and I always wanted to play an instrument
Because I wanted to learn and be good at it
To understand it right
I was a drug addict
Because it make me wonderful
Because music are one of my hobbies and I love music
Because I wanted to learn
Ek hou van drum te speel [I like playing drum]
Because I wanted to learn how to play a trumpet
I wanted to learn more about music
Because it make good sound
Because it can make a sound
Because I think it is fun
I did bag on a pot [I used to bang on a pot]
Because I love music a lot
Because eet make jo nos [Because it makes a noise]
Because I did see people did play so we also decide to play
My heart were there
Because it make you feel nice
Fun
To keep myself busy
Tis nice and fun

Omega Brass Ensemble

Because I like instrument and I did see how the other people enjoy it
It keep me from the street
Because i love music and playing it
To keep me from wrong things
It keeps me from doing wrong things and for enjoyment
To keep me off the road and to keep me occupied and also because of the love for music
To keep me away from bad stuff
To get good in it
So that I have a hobby in my life. So that i don't become a bad member of my community
Because I wanted to try new things
I loved listening to live bands
Want ek wil die beste wees [Because I want to be the best]
To keep me off the streets
Want did hou jou van die pad af; dis a benefit [Because it keeps you off the roads; it is beneficial]
I loved the music and i watch other children enjoy themselves
I wanted a hobby [hobby] to do
I like singing and music
Ek doen dit om dat ek lief daar voor is [I do it because I love it]
I heard the sound of the trumpet, and i grew to love my music
Because its an enjoyment to me

Sunrise Brass Band

Teacher

'Cuse [Because] I love playing music

Because I wanted to play in the coons

Because I was interested in music

Because I wanted to be part of the band

It was my choice to play this instrument

Because I had nothing to do

To get off the street

I wanted to get off the road

Because I like the sound

Because it keeps me off the street and away from drug like "Tik"

Because I like music

I want to be part of a band to teach and learn different notes of the instrument

Wanting to play not just listen

It keep me out of drugs

Bass drum

It is fun

I love music and from a young age my heart's desire was to play a musical instrument

I like the saxophone

Because I saw children in the area playing instruments and it looked like a lot of fun

It looks like a lot of fun

My sister joined the band and I also wanted to

My dad said I can become famous

Because I was bored at home and I had nothing to do at home

Coz my father is the band master, I think it runs in the family

Because I like it

I like music

Because my brothers were enjoying themselves so I also liked it

To enjoy myself and to learn

I watched people blowing at first, but then I asked myself why don't you blow, so I started blowing

To get off the street

Can you read any of the following?

	Tonic sol-fa (do-re-me)
	Western notation (♩)
	Letter names (ABC)

	Tonic Sol-fa	Western Notation	Letter names	Tonic sol-fa and letter names	Tonic sol-fa and Western notation	Western notation and letter names	All three systems	No answer	No
Bridgetown Brass Band N = 40	5	3	7	3	1	-	2	7	12
Hout Bay Two Oceans Brass Band N = 38	6	1	17	4	-	-	3	7	1
Omega Brass Ensemble N = 23	1	3	1	-	1	7	8	2	-
Sunrise Brass Band N = 37	2	-	27	4	-	-	-	3	1

The notation listed above as 'letter names' refers to the letter names of the notes that the musicians need to play; these notes are written in the Latin alphabet lettering system on a piece of paper or a board; this system does not provide information on the note values.

Do any of your family members play musical instruments?

	Yes	No	No answer	Answer split
Bridgetown Brass Band N = 40	36	1	1	2
Hout Bay Two Oceans Brass Band N = 38	22	12	4	-
Omega Brass Ensemble N = 23	16	6	1	-
Sunrise Brass Band N = 37	28	7	1	1

If yes, which family members?

	Bridgetown Brass Band	Hout Bay Two Oceans Brass Band	Omega Brass Ensemble	Sunrise Brass Band	Total
Father	3	2	0	10	15
Mother	1	3	0	0	4
Sister	15	10	6	5	36
Brother	17	10	9	10	46
Cousin	25	20	11	20	76
Grandma	0	2	0	0	2
Grandpa	5	2	1	1	9
Aunt	5	1	0	2	8
Uncle	10	3	1	13	27

The sums across the columns in this table exceed the totals of the band members as they ticked more than one box.

What instruments do they play?

Instruments that members listed are as follows:

Keyboard
 Trumpet
 Trombone
 Guitar
 Organ
 Drums
 Saxophone
 Baritone
 Flute
 Banjo
 Penny whistle

How did your family members learn to play? (You may tick more than one box)

	Self-taught
	Had a teacher
	Played in a band

	Self-taught	Had a teacher	Played in a band
Bridgetown Brass Band N = 40	11	12	26
Hout Bay Two Oceans Brass Band N = 38	3	20	11
Omega Brass Ensemble N = 23	2	4	15
Sunrise Brass Band N = 37	3	23	10

The sums across the columns in this table exceed the totals of the band members as they ticked more than one box.

How did you learn to play?

	Self-taught
	Had a teacher
	Played in a band

	Self-taught	Had a teacher	Played in a band
Bridgetown Brass Band N = 40	13	10	24
Hout Bay Two Oceans Brass Band N = 38	7	24	14
Omega Brass Ensemble N = 23	2	15	14
Sunrise Brass Band N = 37	3	34	37

If you were taught, what and how were you taught? Please mark which of the following aspects you have learnt: (You may tick more than one box)

	Note names	Fingering/ slide positions	Counting and note lengths	Playing in tune	Sharps and flats	Breathing	Play in a band	Teacher played with me
Bridgetown Brass Band N = 40	14	25	10	25	9	22	38	12
Hout Bay Two Oceans Brass Band N = 38	19	19	17	31	18	20	30	-
Omega Brass Ensemble N = 23	17	17	19	19	19	18	23	19
Sunrise Brass Band N = 37	18	21	24	27	26	24	37	33

The sums across the columns in this table exceed the totals of the band members as they ticked more than one box.

Why do you go to practices?

Bridgetown Brass Band

I go to practise to learn
 To become better in playing that instrument
 To continue learning and making myself blow louder
 To have fun
 To learn to play an instrument
 To learn more
 I enjoy what i do
 Because i love it
 To learn new songs and become better at what we do
 To learn more about music
 Because i like it there
 I enjoy what i do
 To learn and for fun
 Because i belong to the band
 To learn
 To better myself
 So that i can improve my music
 Because i enjoy it
 To learn about music
 I go to practise to learn something new and to perfect myself
 To improve my music
 Because i enjoy it
 To play good and learn more
 Fun lening [learning] new songs
 To learn
 Because i love playing in a band
 Because i want to learn more

To learn more
 Because i want to learn and it keep us from doing bad things
 Because i want to learn and it keep us from doing bad things
 Because i enjoy myself it's fun
 So that i can make an improvement and by blowing stronger
 So that i can learn more about music
 To learn how to play the instrument
 To make fun
 To learn more
 Because i belong to the band

Hout Bay Two Oceans Brass Band

To len [To learn]
 To practise and be creational with God diven [given] talents
 To learn and better myself
 To learn the music
 To learn better self
 To learn more about music and lot of safe
 Keeps me busy
 I love it and to learn more what is to make music
 To learn an instrument
 To improve my musical skills
 To make me better and to make me feel proud when I play the trumpet
 To learn more about it
 Practise sessions keeps me busy so I don't do drugs
 To learn more and improve myself. I can do it
 To learn to be good
 Om te leer [To learn]
 To learn how to play better and to become a strong trumpet blower
 I to practise so when we play at a function I play perfect
 Learn
 To lea[r]n
 To get much better and improve
 To learn to play
 To become better at what I love to do
 To get much more better and improve
 Because eet is nos [Because it is nice]
 To learnt
 To learn more of the notes and more other sorfe [stuff]
 I was intrusted [interested]
 I got to practise more then one because I want to have more kind of music
 I like to go to practises
 To learn and get better
 To learn
 To learn

Omega Brass Ensemble

To master the instrument that i play
I come to practises to learn
To learn more about music
To show that i am interest in playing an instrument and i fell [feel] at home
To improve my playing, notation and breathing and to enjoy myself
To learn more things that I don't about music and the instrument I'm playing
Because I enjoy myself
To become more experience in my music
To learn more and to become better each day
Because I enjoy the practise
To become a better musician
To learnt
Om beter te word in die instrument wat ek speel [To get better at the instrument that I play]
To learn more
Om beter te word [To get better]
To learn further and go further with my instrument
To improve in my music
To be a better musician
Om nog te leer om beter te rock [To learn more so that I can rock better]
To embrace my playing and learn as much as I can
To learn

Sunrise Brass Band

To learn
To learn more and become better playing my instrument
Because I love music and our band
To learn more
To learn more and become more better in your instrument
Because I want to learn
To learn
To get the tune properly
To get better and also this band is of sentimental value to me
To learn more music
To learn more songs
To learn music
To play music
To learn new songs
It is the only time that I enjoy myself
To play music
To enjoy
To keep me active
I enjoy playing my instrument and like improving on it
Was in the coons and children and gra[n]dchildren play
I go to practice to learn more about music and to enjoy myself

To learn new song
 So I can learn different songs and music
 In my community
 I love playing my instrument and to improve more
 It fun and I took it as an opportunity to become or at least try to become one of the best
 trombone players
 To learn more about the trumpet
 To learn
 I love it and love to improve more
 To learn more and to enjoy
 To learn more music
 To excel in what I do like they say, practise make[s] perfect. I come to practise to
 become a trumpeter
 To learn more about the trumpet

Do you enjoy practising?

	Yes	No	No answer	Answer split
Bridgetown Brass Band N = 40	38	1	-	1
Hout Bay Two Oceans Brass Band N = 38	33	3	2	-
Omega Brass Ensemble N = 23	22	1	-	-
Sunrise Brass Band N = 37	35	-	2	-

How often do you play for an audience?

	Once a month
	Twice a month
	Every 2 months
	Every 6 months
	Once a year
	Other

This question could not be analysed as respondents ticked more than one box. The reason for this might be that their practice schedule varies during the year. There could be times where they are practising more regularly, for example, before a competition.

Who do you play for? (You may tick more than one box)

	Community	Family	Functions	Church	Competitions	No answer
Bridgetown Brass Band N = 40	36	8	14	2	19	-
Hout Bay Two Oceans Brass Band N = 38	35	12	26	3	23	3
Omega Brass Ensemble N = 23	22	21	22	15	24	-
Sunrise Brass Band N = 37	33	21	30	29	-	2

The sums across the columns in this table exceed the totals of the band members as they ticked more than one box.

Do you enjoy playing for people?

	Yes	No	No answer	Answer spoilt
Bridgetown Brass Band N = 40	39	-	-	1
Hout Bay Two Oceans Brass Band N = 38	32	3	3	-
Omega Brass Ensemble N = 23	21	1	-	1
Sunrise Brass Band N = 37	37	-	-	-

Do you listen to other bands?

	Live bands	CDs	Radio	No answer
Bridgetown Brass Band N = 40	28	24	15	2
Hout Bay Two Oceans Brass Band N = 38	34	22	10	2
Omega Brass Ensemble N = 23	21	16	13	-
Sunrise Brass Band N = 37	31	30	20	1

The sums across the columns in this table exceed the totals of the band members as they ticked more than one box.

Are there other musicians in your area that you enjoy listening to?

	Yes	No	No answer	Answer spoilt
Bridgetown Brass Band N = 40	19	12	5	4
Hout Bay Two Oceans Brass Band N = 38	13	20	4	1
Omega Brass Ensemble N = 23	19	4	-	-
Sunrise Brass Band N = 37	13	21	2	1

Who are the musicians?

Bridgetown Brass Band

Dylan Peters
 Friends
 Kenfecta in Kensington
 Robbie Jansen
 Cousins
 Family
 Dylan, Chadwin and Charlie
 Band Captain
 Sunrise Brass Band
 Other bands that come in the road

Hout Bay Two Oceans Brass Band

Pentecostal Church Band
 Baptist Church Band
 Junior Rambes
 Atlantic Super Stars
 Glamour Boys
 Friends in other bands
 Table Mountain Lions
 Chris Brown
 Churches

Omega Brass Ensemble

Peter Davy Music Academy
 LGMSC
 Friends and family
 Impronto School of Music
 Orients
 Spes Bona
 Happy Boys
 SACS
 Members from other bands
 Platinums
 District 6
 Pennsylvania
 Delft Youth Development Band
 Jonothan Bolton and Taliep Petersen

My neighbour

Sunrise Brass Band

Children

Other Brass Bands

A friend who plays the bass guitar

Omega Brass Ensemble

My daddy, his name is Andrew [the band leader]

Bridgetown Community Entertainers

BNE

Kewtown

Do you practise at home?

	Never
	Once a month
	Once a week
	Twice a week
	Three times a week
	Everyday

This question could not be analysed as respondents ticked more than one box. The reason for this might be that their practice schedule varies during the year. There could be times where they are practising more regularly, for example, before a competition.

How often do you practise as a band?

The above two questions could not be analysed as respondents ticked more than one box. The reason for this might be that their practice schedule varies during the year. There could be times where they are practising more regularly, for example, before a competition.

What do your friends think about you playing music? (You may tick more than one box)

	They like the music I play	They support me	They laugh at me	They join in	They wish they could play	They don't care
Bridgetown Brass Band N = 40	26	31	8	23	17	3
Hout Bay Two Oceans Brass Band N = 38	11	19	9	19	21	0
Omega Brass Ensemble N = 23	18	17	2	14	16	1
Sunrise Brass Band N = 37	25	24	2	17	28	0

The sums across the columns in this table exceed the totals of the band members as they ticked more than one box.

For the following question, only the 'yes' responses have been recorded. With the exception of Omega Brass Ensemble all answers were either positive or omitted.

Do you enjoy playing music?

	Yes	No	No answer	Answer spoilt
Bridgetown Brass Band N = 40	39	-	-	1
Hout Bay Two Oceans Brass Band N = 38	33	1	4	-
Omega Brass Ensemble N = 23	23	-	-	-
Sunrise Brass Band N = 37	36	-	1	-

What does it mean to you to play in a band?

Bridgetown Brass Band

It means something

It means that i as an individual must make alot of sacrifices and give it all my attention

It means you must give all your attention

Good

It keeps you away from crime

To see how the children is learnt

Team work and discipline

A lot the experience and happiness

Because I enjoy it

It means a lot

Because I enjoy it

Because we enjoy it

Everything

A lot because it brings joy to my heart when im playing in the band

It keep[s] you off from the street

Team work

Group work

It means that we all can have fun

It means that we are a family

It means that I have more interest in a band and not on the street becoming a gangster

I feel happy when im [I'm] playing an instrument

Discipline, communication, being friendly and listening

It means that we are a family

Having discipline in a band

Good

Because we are one big family

It means that we are a family

A lot

That we are all like a family

For passion and the crowd

Everything
A lot because if a wasn't in a band what will i do at home
It means that we are a family and it is fun
It means a lot to me and it keeps me away from doing things that are wrong
If you have a passion for music then you should play an instrument
Because then people can take photos of you
It is the nice
It means that we are a family

Hout Bay Two Oceans Brass Band

Nays [Nice]
I laik [I like it]
To me its making use of what I can do and show off my talents
One band one sound
One band one sound
Lekker [Nice]
It means a lot
It means a lot to me and I can reach my dream I dream about
My mom and friends
It means hard work and dedication, groupwork (work together as one)
It means that you want to play that instrument so badly and you must make use of it
It means a lot to me
You meet other people and other music
For me it's a wonderful experience
Because I like the band
Mean to me a lot
It means a lot to me
In means everything
It means a lot to me because I learn to play an instrument
You meet other people that you're dying to meet
It means everything to me
It mean to me everything
It feels great to play in a band
It means to me everything
It means nuthig for me [It means nothing for me]
It feels great to play in a band
Ons geneet dat [We enjoy that]
Dit hal you af aan die drugs [It takes you off drugs]
It feels nice playing in a band and you can go far in the world
I jyst love it [I just love it]
I enjoy myself to play in the band
Fun and helps you concentrate

Omega Brass Ensemble

It makes me feel good about myself
We all as family
To have fun, enjoy it and learning music
We are as a family (one band one sound, all for one and one for all)

I feel honoured as being a member of OBE
 It makes me feel good about myself
 To become a professional musician
 All for one and one for all we are as a family
 Its like a job but I enjoy it. You get to know people, etc.
 Its an opportunity of a lifetime pleasing people making them smile and dance
 Alles [Everything]
 Everything
 Dit beteken alles [It means everything]
 It is an honor because not anyone can play it
 It makes me feel good about myself
 I am part of a group and friends
 Dat almal soos een gesien word [So that everybody is seen as one]
 It means we get to learn about the next person and the way they play
 Its nice

Sunrise Brass Band

It mean everything to me
 It means a lot to me cuse [because] I must put my hard work in and I love playing with the band because it brings joy to my life
 It means a lot to me like if I take on tv and wath afro café, I feel like playing like them
 It means a lot to me
 I feel great
 I like being part of a group
 It mean everything
 Its very difficult to explain but its very enjoyable
 I enjoy playing in the band
 I feel happy
 Keeps me off the street
 It means a lot because I want to go further with my music
 It means a lot because my son is also enjoying him with every practise
 Freedom
 It means a lot to me
 The music
 It is fun because people like it
 It means a lot to me
 It means a lot because it keeps me from the street
 It is fun
 It means a lot. I'm very grateful to uncle Andrew for granting me the opportunity to playing the band
 Having fun and going out
 I like to be part of a group
 It means a lot to me because I play solos in my band and I can start a career
 It means a lot and keeps me from the streets
 I enjoy it especially when the band is playing together. It sounds different than other bands
 To enjoy yourself
 To have fun
 It keeps you off the street

That we see other bands and we learn
To have fun
It's like having another family. It means the world
It means a lot. It is like another family beyond your own
It mean a lot to me

What do you think makes a band sound bad?

Bridgetown Brass Band

The children make lots of noise
No self confidence and no discipline
No discipline
Bass drum
No harmony
No discipline
False notes and no tempo
Their discipline
They don't listen to their band masters
If there is no unity
When they don't listen to want must be played
If they don't play right
When thay [they] have discipline
When everybody cannot blow
False notes and no tempo
If they don't work together as a band
No discipline
Nothing
The discipline
Discipline
If no one listens and take note; discipline
Nothing
When children don't listen to the band masters or band leaders
Don't no how to play
When they don't do things together
Nothing
If they don't play right
No discipline
False notes and no tempo
Nothing
When they hit false notes
They don't practice
If they don't play with you
Nothing

Hout Bay Two Oceans Brass Band

Playe eoyt tene [Play out of tune]
Play ait ton [Play out of tune]

People playing false
 When everyone's blowing their own stuff
 When they blow wrong
 Hulle nie gelyk saam speel nie [If they do not play together]
 No practise
 If they don't play in tune
 The music
 When band member don't give their full support and don't work as one
 If the whole band do their own thing and everybody is out of timing
 If you play out of tune
 When there is no respek [When there is no respect]
 When everyone 's blowing their own thing
 It mean to me every thing
 When every do his own thing
 If you play out of tune
 If everyone is out of tune
 When there's no respect
 They do not concentrate
 Because they don't lean
 Wwh every ones blowing ther [When everyone is blowing their instruments]
 They don't cosetry [They do not concentrate]
 Wen you do thigs rag [When you do things wrong]
 If the members can't count
 When we don't have team work
 As hulle nie saam speel nie [If they do not play together]
 Hulle speel nie reg nie [They do not play correctly]
 If we don't play together
 Bad company
 The mistakes they do

Omega Brass Ensemble

People blowing different types of runnings and play pooli laali lyk dirt [People playing different melodies and playing 'pooli laali', like dirt]
 Not playing as one
 By playing all together, and being mannered
 If one want to be better than the other
 Not playing together as one or if each musician don't bring their part as well as how the music is written
 When band members dosen't [doesn't practise and co-operate]
 If they blow palilali [Nonsense]
 By playing loud and alot of noise
 When musicians don't cooperate when head coach talks or when they do their own thing
 They way they play e.g. (you should play together as one, not as an individual)
 No unity and structure and no discipline
 The music they play
 Hardspeel, Elkeen hulle eie goed speel [Loud playing, when everybody is playing their own thing]
 Runnings [melodies]
 As hulle nie maniere het nie [If they have no manners]

If the instrument is not tuned in
Loud playing and if everybody plays "runnings"
If musician put in their own running chords
As mense nie kom oefen nie en hulle ken nie songs nie [If people do not come to practices
and when they do not know their songs]
Each person wanting to [do] what they want and not playing in time
When they catch on nonsense

Sunrise Brass Band

By not practising
When they play mix up and if some of the band members don't know what they playing
If one maybe try to over pitch
The people and the leader you have
When they are false and hard [loud]
Buy [by] not practising
When the volume differs
Play too loud
Discipline
If the band members are lazy
When everyone does not give every thing to the best
If the bands are lazy and don't feel like playing
That is when there is no proper communication with each other. The one wants to blow
harder than the other
Lack of communication
They don't play together
Everyone do their own thing
They have a bad band master
When there's no harmony
Nothing can
When everybody wants to blow their own stuff
If everyone wants to pitch high and then it sound bad
When they don't play in tune
If they can't play music
No harmony
No discipline, bad choice in music, playing too loud, not playing together, not working as a
team, not enjoying themselves and not having fun
When everybody blow their own thing
No harmony
If you don't note and you don't come to practise
When no one play together
When everybody does what they want and blows what they want
When people blows louder than the others or want to beat the others
When they don't practise hard

What do you think makes a band sound good?

Bridgetown Brass Band

Peace and quiet
The discipline, self-confidence, attention
When everyone is a disciplined and enjoying what they doing
Play together
Harmony
Discipline, harmony
Discipline and harmonising of the band
Their intention of playing
Displine
If all plays together
When every body plays their best
When their is discipline
When everybody play good
Discipline and harmonising of the band
When they work together and everyone plays good in the band
Everyone playing together and that their is discipline
If everybody do their best
When every body have discipline
Team work, commitment, discipline, cooperation
If everyone contribute and work towards the event
If everybody do their best
Playing all together
When everybody do there best
By blowing your best
The disipen [discipline]
If everybody play together
The instruments
Play together as a band and not a few
If everyone does their best
If everyone plays together and pays attention
When everyone plays straight notes
They practice a lot
If everyone play together
If everyone try their best

Hout Bay Two Oceans Brass Band

Sound good
Play in to
Togetherness and teamwork and the love for wot [what] you doing
One band, one sound
When they play right and have fun
One band, one sound
A lot of practise
Playing the right tines [Playing the right tunes]
The instrument

Group work and discipline
 If there is coroperation [cooperation] in the band and everybody listens to the band coach
 If every one plays the same tune
 When everone play the som [When everyone plays the same]
 One band, one sound
 The sound and joy
 Coroperating [Cooperating]
 If everyone is in tune
 Play in tune
 Everything but you should play it in tune
 When there's one sound
 Learn music
 Because they learn everyday
 One band one sound own thing
 Because they learn everyday
 1 ban 1 soned [sound]
 Play as one
 When we all have team work
 As band saam speel [If band plays together]
 One band one sound
 One band one sound
 Good company
 One band one sound
 If there is discipline in the band

Omega Brass Ensemble

If everyone plays together as one
 Not playing as one
 Being mannered and playing together
 il you play together as one
 Playing together, good music, the instruments used
 By playing together and co-operating as to what the band conductor says
 If theres dynamics and harminy and if they stable
 By playing good music that make sense
 When everbody plays together and we play as one and as a family
 Wf everybody plays together and the listen to the coach
 Team work and good music
 Discipline
 The music they play
 Mooi speel [Play beautifully]
 No runnings and play good music
 As hulle discipline [If they are disciplined]
 When the instruments are tuned in and the players know their music
 If they plays good music
 Doing what you were teached [taught] by your couch
 As almal goed en saam speel [When everybody plays well and together]
 Balance, everybody playing together as one

When they got rhythm

Sunrise Brass Band

By practising

If you play as one band and all the members know what they are doing

Playing with a lot of different voices with different instruments

The people and the leader you have

Try play together as a unit

When they play in tune

But practising

Everybody working together

Discipline

Harmony

The percussion

The percussion

There voices with each instrument. If a person have different voices the sound is more effective

Team work

They play together

Play like a band

One band, one sound

They have a good band master

Harmony, participating and collaboration

When the team is together and play together and listen to the band master

When everybody blows in harmony

When everybody plays the part and then it sound good

When a band plays as one

Discipline and music

Harmony, participating

Harmony, tone and decent volume

If everyone blow together

When you work hard

Harmony, participating

If you enjoy playing your instrument and you come to practise usually

When everyone play the same thing

When they work together

When they all work together

When there is harmony in

What makes a band win a competition?

Bridgetown Brass Band

Blowing good

The discipline and the harmonising of the band

The discipline and the harmonising of the band

1 group

Respect and discipline

Working together

Good music
 If they all work together as one band one sound
 If there is disipen [discipline]
 Working together
 When they work together
 Discipline and hard work
 When you just take note and listen
 Good music
 Working together
 Hard work, sportsmanship and dedication
 Discipline, respect and self confidence
 Working hard
 Team work, discipline, cooperation
 When there is discipline and the music the band plays makes the competitions
 Discipline, respect and self confidence
 A good communication
 Play together
 Respect
 Working together
 Everything
 If they have respect in the band then the band will win the competition
 To play at their best
 The talent they got
 Play together and stand as one
 Self-confidence, discipline and respect
 By working as a team. That is the most import aspect
 Respect and discipline
 Because they are good
 Respect, self confidence and discipline

Hout Bay Two Oceans Brass Band

Sound got [good]
 Sound good
 Hard work and determination
 When everyone's puts in 150% of their effort
 When they are in lines and play
 As almal saam speel an maniere het dan win die band [as ons] gelukkig is [If all play together, have manners; then the band wins if we are lucky]
 Team work and twice a week of practise
 Lots of practise
 The people and music
 Discipline, hard work and talent
 If everybody play together as one
 The way they look (clothing) and team work
 When they play as one
 Everybody putting in every last little bit of their will power
 Because [of] the sound and the joy
 Confidence
 Team work and clothing

Lots of practise
 The way they look (clothing) the [way] they play their instruments
 When it sounds like one
 To win every month
 Happy
 Everybody putting in every last little bit of will power
 Everyone in the band was happy
 If all play to get there
 Be at your best, team work and practice
 If we all sound good
 Is 'n band saam speel [If a band that plays together]
 Everyone is happy
 Good manes [manners]
 When everybody plays together
 If they stand together and work like a team

Omega Brass Ensemble

Playing dynamics and harmony
 Playing as one
 With full confidence and beautiful music
 If you work as a team and have trust in one another
 Four part harmony, instruments used, type of music played and rhythm
 If the band members works as a team and have trust in one another
 By playing nice with harmony and dynamics
 Harmony
 When playing together, discipline and respect and everyone's cooperation and support
 Play as one and good music
 Team work and concentration
 Discipline working as a unit
 Playing music
 Mooi speel in "Harmony" [Playing beautifully in harmony]
 Play very good
 As hulle mooi speel [If they play beautifully]
 When they [are] determined and they focus
 If they play good music
 Discipline
 Oefening, motivering, confidence, discipline [Practice, motivation, confidence, discipline]
 By playing excellent
 When they play good

Sunrise Brass Band

By making it sound good
 If you play music not mix up music and if you play as a unit
 If the band have 100% harmony and melody
 Teamwork
 Melody
 When they can play a melody

By making it good
 The type of music played and concentration
 Play harmony
 The harmony
 If the band sticks to their notes
 If the band plays good and stick to the notes
 If there is discipline amongst the members and you know what to do you won't have a problem
 Unity
 By playing music and [that] they play together
 Play music
 If all work as the band master says
 They have a lot of fun
 Harmony, working together as a team and honesty
 Playing harmonies soft and keeping on the beat
 A band wins a competition when they blow in harmony and if everybody works together to create one sound
 Show no remorse for the weak
 Melody
 If they have discipline and play good music
 Honesty
 Hard work, lots of practice, determination and no mercy
 If you practise hard
 When you practise hard
 Honesty and loyalty
 If all blow together and listen [to] what the teacher says. And melody
 If you practise hard
 Dedication, hard work, commitment and by working together
 Hard work, dedication, and commitment and working together
 The harmony

Would you like to always play music?

	Yes	No	No answer	Answer split
Bridgetown Brass Band N = 40	37	2	-	1
Hout Bay Two Oceans Brass Band N = 38	32	4	2	-
Omega Brass Ensemble N = 23	22	1	-	-
Sunrise Brass Band N = 37	32	1	3	-

Would or have you ever wanted to make music your career?

	Yes	No	No answer	Answer spoilt
Bridgetown Brass Band N = 40	18	21	-	-
Hout Bay Two Oceans Brass Band N = 38	25	10	3	-
Omega Brass Ensemble N = 23	15	8	-	-
Sunrise Brass Band N = 37	31	5	1	-

Would you like to teach music?

	Yes	No	No answer	Answer spoilt
Bridgetown Brass Band N = 40	24	16	-	-
Hout Bay Two Oceans Brass Band N = 38	32	6	2	-
Omega Brass Ensemble N = 23	18	3	-	2
Sunrise Brass Band N = 37	27	8	2	-

Would you like to be a band leader?

	Yes	No	No answer	Answer spoilt
Bridgetown Brass Band N = 40	30	10	-	-
Hout Bay Two Oceans Brass Band N = 38	32	4	2	-
Omega Brass Ensemble N = 23	18	5	-	-
Sunrise Brass Band N = 37	28	8	1	-

Is there any thing else that you would like to tell me?

Bridgetown Brass Band

For our band to make a name out there and more people to sponsor us with whatever they can

Yes, thank you and that we as a band are very good

I'm just a talent guy and I will show you what I'm made of but I want to be more fulfillment [have more fulfillment]

I would like to be the best

To become the best whatever I do

Music is my life it is a way of getting rid of my problems at home and in life. Yours my prins [Yours, my prince]

That we as a band make a name for our self

Without music I would probably do wrong things like drug abuse

That we as a band get somewhere

It is all of are [our] first time and that we will be very good

Just that I really in enjoy it and I hope our band get more instruments because everyone don't have

That we are trying our best and god willing we will come right soon

That music is fun and that your heart must be in it so that you can feel the passion and play with dignity

I just hope our band goes further in the future

I just love to play in the band because I love [to] play music because it is going to be my career job one day

To teach other children

We as a band make a name for ourselves

Hout Bay Two Oceans Brass Band

Study music full time so I can make an income or make a living

I love music where there is music there is love

We as the Hout Bay Brass Band we are from an underprivileged community and don't have enough financial support to buy instruments and therefore we don't have enough instruments for all the members, please help

The band is good and it is the band is the best

Yes, I don't want to play bass drum

The band is very good

I like Hout Bay Brass Band

Omega Brass Ensemble

I love playing in this band its my hobbie and its all I talk about. It make me confident to talk in a crowd and motivated. I love it

That I want to be success in my music

I was never a lover to music today its my passion so music brings my deeper self out of me and i like that it always keep me happy

I would love to play more than one instrument

Thank you for choosing our band for your research

I am not teacher material

Ek hou baie daarvan ek doen dit duur die liefde daarom musiek is in my bloed en lewe [I like it a lot and do it through love; music is in my blood and in my life]

My goal is to become the best musician I can, and make it a part of life, and teach my music to the world

Sunrise Brass Band

No comments